

The
Introits and Graduals


Advent to Whitsunday

H. ALEXANDER MATTHEWS

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Introits and Graduals

The
Introits and Graduals
of the
Church Year

Part I--Advent to Whitsunday

Introduction by
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Introduction

THE CHURCH SERVICE AND THE CHURCH YEAR

Each Service appointed by the Church includes many elements of devotion—adoration, faith, repentance, assurance, edification, prayer, praise, thanksgiving, commemoration, consecration, benediction.

Yet in its totality it presents a definite thought, or a series of related thoughts. As the Service proceeds, the responsive co-operation of minister, choir and congregation builds up around the central theme a harmonious and beautiful structure.

While complete in itself, however, each Service is but a part of a greater order. It stands in close relation to the other Services appointed for the entire Church Year. The Gospel and the Epistle for each Day contain a definite, a complete message. But the full round of Scriptural teaching concerning the life and the work of our Lord, and an adequate and balanced view of Christian life and duty are to be found only in the complete series of Lessons appointed for the entire Year.

The Christian Liturgy is the age-long product of thought and experience developing about two great ideas—the preaching of the Word and the Administration of the Lord's Supper. Able and devout minds in many centuries and many lands have devoted their best knowledge and taste to preparing devotional introductions and conclusions to these two essential features.

Some of these are invariable. They represent the great unchanging needs, experiences and desires of humanity which must find expression in Christian Worship at all times and under all conditions. Such parts are the Confession of Sins and the Absolution, the Kyrie, the Creed, the Lord's Prayer, the Preface, Sanctus, Words of Institution, Thanksgiving and Benediction.

About this fixed framework are grouped the

variable parts which give outward form, color, and life to the whole, and which relate the particular Service to the greater structure of the Church Year. Such elements are the Introit, Collect, Epistle, Gradual and Gospel; the Hymns, the Sermon, the Prayers, the Proper Preface, etc. Together these invariable and variable elements build up a harmonious and beautiful Service for the Day, and complete the structure of the Church Year.

The Gospel for the Day, or the Epistle, is therefore more than a Scripture Lesson; the Collect is more than a prayer; the Introit and the Gradual are more than convenient texts for the composer; the Hymn is something more than devotional verse. He who would appreciate the real meaning and beauty of each Service and understand the real Mind of the Church must regard each of these elements in its relation to all others. Each part may be beautiful in itself, but it is but a single stone in a larger mosaic, and many mosaics are found on the walls of the Temple of Worship.

The Liturgy is a great poem. The prosaic mind finds much in it for which there is little logical explanation. It has not been composed by any one hand or in any one age. Its several parts are not mechanically related. Their inner harmony is, often, not obvious. It must be sought in a common relation of parts to the Church Year and through this to each other. Occasionally it may be impossible to establish any definite connection between some parts of a particular Service, but this is exceptional and generally indicates a dislocation of historical material. In the great majority of the Services, particularly on the greater Festivals and Days, the central thought is evident, and

the office of the several parts in developing it is equally clear.

In general it may be said that the Gospel usually presents the essential, objective thought of the Day. The Epistle often expands, illumines or applies this in a personal or practical way. The Collect sums up the whole in a brief but comprehensive prayer, which, resting upon some quality or promise of God, asks of Him a particular grace or blessing for the whole body of believers. The Introit strikes the key-note of the Service, and indicates the mood and spirit of the Day as a part of the Liturgical Year. The Gradual forms a

transition from the Epistle to the Gospel and generally links the thought of the two.

The Introit and the Gradual properly belong to the Choir. Connecting, as they often do, the Service of the Day with the thought of the Church Year, and revealing thus the fuller, deeper Mind of the Church, they lend themselves to a fuller musical treatment by the Choir. The latter may well be regarded as representing, in this, its special music, the voice of the Holy Christian Church as it speaks in terms of age-long faith, love and experience to the worshipping congregations of today.

THE INTROIT

The Introit is one of the oldest and most characteristic parts of the Service in the Western Church. Eastern liturgies begin very differently. As its meaning (*Introitus*—"Entrance") suggests, the Introit is a portion of Psalmody originally sung while the ministers entered the Church and approached the Altar. A preliminary Service of Confession was held privately by the clergy and their assistants in the sacristy—later at the foot of the Altar—but the singing of the Introit marked the actual beginning of the public Service of the Day.

The introduction of these processional Psalms is usually ascribed to Pope Celestine I (422-432 A. D.), but they may have been in use even earlier. As the Church Year developed, and came more and more to influence the Liturgy, a particular Psalm was appointed for each Festival and Day, and an antiphon was sung before this Psalm and repeated after each verse. Later usage abbreviated this, and reduced the Introit to the antiphon, one verse of the Psalm, the Gloria Patri and the antiphon repeated.

The antiphon is usually one or more verses of the Psalm, chosen with fine propriety and skill to strike the central thought of the Day, which is developed later in the Gospel or the Epistle. The Psalm verse is usually the first verse of the Psalm, which has thus survived as a fragment of the whole. If the first verse is used as an antiphon, the Psalm verse is the one immediately following.

The Lutheran Church almost universally retained the Introit at the time of the Reformation, and the Cantionales prepared for choirs give the series of ancient Introits in the original Latin. The difficulty of preparing German translations

which could be used with the historic melodies, led to the use of a single characteristic Introit for a Season, and gradually to the substitution of a German Season Hymn, particularly in village churches or where capable choirs were lacking. Some Church Orders directed the minister to sing or read the Introit aloud if the choir did not sing it, or even, in some instances, if the choir did sing it in Latin.

The Common Service, in its restoration of the full, normal Lutheran Liturgy in the English language for our American churches, provided the entire series of historic Introits. Congregations of today are far better able to appreciate and use a highly articulated Service than were our fathers in the early days of the Reformation, when the Liturgy was in process of translation from a foreign tongue, and when the congregation was only beginning to participate again in forms which the clergy and a choir of boys preparing for the priesthood had hitherto conducted. The significance and beauty of the Introit in its relation to the entire Service may now be thoroughly appreciated by all who wish to understand the spirit and meaning of the Liturgy.

After the preliminary Confession of Sins which, in its unvarying form, prepares minister and congregation for the actual beginning of every Service, the Introit formally and solemnly announces, as by a herald's proclamation, the key-note of the Day, and suggests the relation of the particular Service to the larger idea of the Season. So important and determinative is this function that many Sundays are known by the first word of the Latin Introit for the Day, *e.g.*, the Sundays in Lent (*Invocavit, Reminiscere, Oculi*, etc.), and

the Sundays after Easter (*Quasimodo Geniti, Misericordias Domini, Jubilate*, etc.)

The Introit is the first variable part of the Liturgy for each Day. The others are the Collect, the Epistle, the Gradual and the Gospel. Together these five variable elements, called the *Propria* (or "Propers" of the Day), give distinctive character to each Service.

THE GRADUAL

The Gradual has a history which antedates that of the Introit.

The Psalter was the hymn book of the Jewish Church, and the early Christian Services followed Jewish custom in alternating the reading of Scripture with the singing of Psalms. Originally a whole Psalm was thus sung after each Lesson. For a time three Lessons were regularly read: a Prophecy, an Epistle and a Gospel. By the time of Gregory the Great (590-604 A.D.), the Prophecy was discontinued and the Psalms sung after it and after the Epistle were reduced to a few verses and combined into a single chant, which was called the Gradual. It received this name because it was chanted from the step (*gradus*) from which the Epistle had been read, or, in later times, from the Choir or Altar steps.

The Gradual in its present form thus represents a combination of portions of two Psalms. The first (*Psalmus responsorius*) is the Gradual, strictly speaking, and was originally sung after the Prophecy by a single reader. The people responded after each verse, which was an ancient Jewish custom well shown by the structure of Psalm 136.

The second part (*versus alleluaticus*), represents the Psalm originally sung after the Epistle. It usually consists of two Alleluias, a Psalm verse and a final Alleluia.

From Septuagesima to Easter the Alleluia is not sung, and its place is taken by the Tract (*Psalmus tractus*). This is also a selection of Psalm verses and is so called because it was originally sung straight through without responses. On the Sundays after Easter, and until Trinity Sunday, the first part of the Gradual is dropped and only the Alleluia and its verse retained.

The purpose of the Gradual in its later form is to provide carefully chosen passages of Scripture to serve as a liturgical response to the Epistle and a connecting link between it and the Gospel. By

As sounding such a formal, festival note, the Introit should be sung by the choir. Whenever this is not possible, it should be read. Such reading, however, is but a makeshift, which reflects no credit on the liturgical appreciations and musical resources of the Church of today. The minister might quite as logically read the Hymns of the congregation as read the Introits of the choir.

employing the artistic resources of the choir this response adds dignity and beauty to one of the most important parts of the Service—the reading of the Lessons from Holy Scripture. It also again sounds forth the thought of the Day or Season. Often the first part of the Gradual echoes the thought of the Epistle, while the second part provides a transition to the Gospel. When a connection as close as this cannot be discovered, the Gradual has its own value as a liturgical response to the Lesson, a lofty expression of the spiritual sentiments awakened by the Word of God in the heart of the believer.

Luther in his version of the Liturgy retained the Gradual, but wished it to be as brief as possible. A large number of the Lutheran Church Orders retained it in more or less modified form, much as in the case of the Introit. Some retained only a few characteristic Graduals for Festivals and Seasons; some ordered the Minister to sing or read them. But gradually the development of congregational Hymnody pressed the use of sequences and Hymns into this place in the Service, at first after the singing of the Gradual by the choir, and later in many Orders as a substitute for the Gradual. The "Hauptlied," or principal Hymn of the Service, carefully chosen with reference to the thought of the Day, often came to be sung at this place.

Modern Lutheran liturgies have more and more appreciated the importance and beauty of the Gradual, and have endeavored to restore it, in modified form at least. Thus the Common Service provided "Sentences for the Seasons" to be sung with the Hallelujah after the Epistle, and the Common Service Book, while retaining these substitutes, also restores the entire series of scriptural and historic Graduals for all the Days in the Calendar. In a very few instances it has supplied new texts when historic ones were not available or desirable.

THE MUSIC OF THE BOOK

Both the Introits and the Graduals in their Latin form have historic Plain Song melodies which have been associated with them for centuries. It does not seem possible to adapt these, beautiful as many of them are, to the English texts, and those who have tried to do so have come to appreciate the difficulties felt at the time of the Reformation in connection with the German texts.*

The present work attempts to provide original musical compositions for all the Introits and Graduals in the Common Service Book. While recognizing liturgical and musical traditions, these settings have the tonality and greater freedom of modern music, and thus will be at once intelligible and acceptable to present-day choirs and congregations.

For the Introits the uniform plan has been followed of giving out the antiphon by a solo voice in formal, dignified fashion—often as recitative. The choir in four-part harmony develops the thought of the Psalm verse, and the choir and congregation unite in the Gloria Patri. The latter is always set to a simple Anglican chant, which is repeated throughout the Season.

Upon the basis of a careful study of each Introit, Doctor Matthews has given a sympathetic and adequate musical expression of its inner mood and meaning. He has resisted every temptation to treat the text in extended anthem form, and has

enhanced the historical significance of the Introits by the simplicity and directness of his method, while musical interest and value have been beautifully sustained. The sequence of keys has been carefully guarded and the entire series can be used without a single break in tonality between the parts which precede and follow the Introit in the regular setting of the Service.

As far as is known, no setting of the English text of the Graduals has ever been published. After attempting several more elaborate treatments Doctor Matthews adopted the general plan followed by the English musician, Doctor A. Edmonds Tozer, in his settings of the Latin texts,† and for most of the Sundays gives simple chant forms, with more fully developed Alleluias. These dignified and effective settings will not detract—as they might in extended anthem fashion—from the significance of the liturgical Lessons, but will enrich and enhance this central feature.

The Gradual chants should be rendered in free, declamatory manner, without drawling and without haste, and with all the voices in perfect accord. These settings will be particularly effective if sung in four parts without accompaniment (*a capella*). This, however, will require the highest standards of choral work in attacks, enunciation, phrasing, balanced tone, and sustained pitch.

The use of occasional accent marks in the text calls attention to vowels which may be slightly—but *very slightly*—prolonged as a “rallying point” in the chanting.

Punctuation marks may be observed by a slight pause.

Intelligent study of the thought of the words will suggest to the choirmaster proper modifications in volume and tempo.

LUTHER D. REED.

*A Plain Song setting of the Introits arranged for unison chanting is given in the *Choral Service Book*, edited by HARRY G. ARCHER and LUTHER D. REED, 1901, pp. 96-141. (United Lutheran Publication House, Philadelphia, Pa.)

†*The Proper of the Mass for Sundays and Holy Days Set to Simple Music*, by A. EDMONDS TOZER, MUS. DOC., London and New York, 1906.

The First Sunday in Advent

9

INTROIT

SOLO (Soprano or Tenor)

Un-to Thee, O Lord, do I lift up my soul: O my

God, I trust in Thee; Let me not be a-shamed:

Let not mine enemies triumph over me;

Yea, let none that wait on Thee be a-shamed,

CHORUS

p Show me Thy ways, Thy ways, O Lord: teach me, teach me, Thy paths.

GLORIA PATRI (Or use Chant in Common Service Book, page 10)

Glory be to the Father, and to the Son: and to the Ho - ly Ghost:
As it was in the beginning, is now and ev - er shall be: world with - out end. A - men.

May be sung unaccompanied

GRADUAL

p All they that wait for Thee: shall not be a - sham - ed, O Lord.

Show me Thy ways, O Lord: teach me Thy paths.

f Hal - le - lu - jah. Hal - le - lu - jah. Show us Thy *p*

mer - cy, Thy mer - cy, O Lord: and grant us

f Thy sal - va - tion. Hal - le - lu - jah. *rit.*

The Second Sunday in Advent

11

INTROIT

SOLO (Soprano or Tenor)

Daugh - ter of Zi - on: be - hold thy sal - va - tion

com - eth. The Lord shall cause His glo - ri - ous voice to be heard: and

ye shall have glad - ness of heart.

The musical score for the Introit consists of three systems. Each system has a solo voice part (Soprano or Tenor) and a piano accompaniment. The key signature is B-flat major (two flats). The first system begins with a forte (f) dynamic. The second system begins with a piano (p) dynamic. The third system ends with a double bar line and repeat signs.

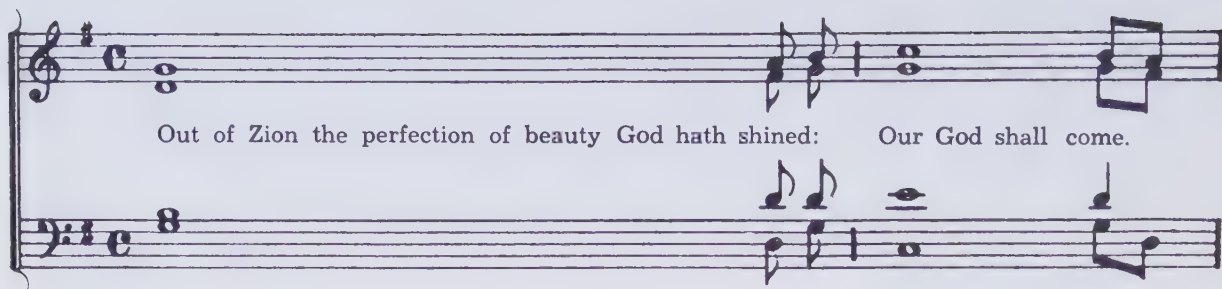
CHORUS

Give ear, O Shep - herd of Is - ra - el:

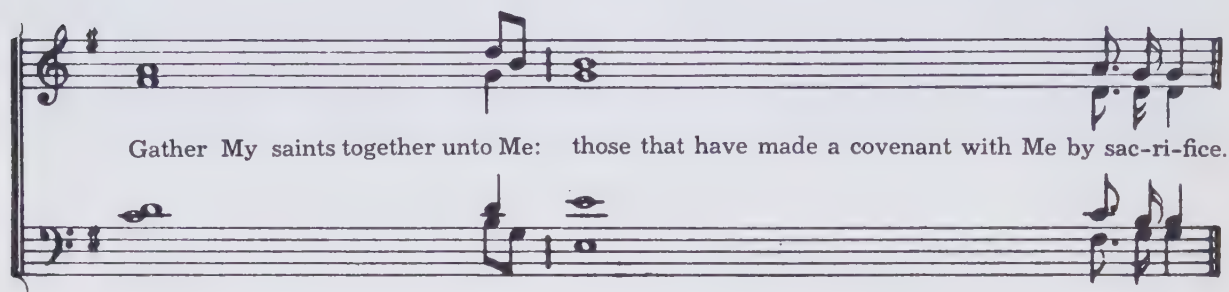
Thou that lead - est Jo - - seph like a flock.

The musical score for the Chorus consists of two systems. Each system has a chorus part and a piano accompaniment. The key signature is G major (one sharp). The first system begins with a mezzo-forte (mf) dynamic. The second system begins with a crescendo (cresc.) dynamic and ends with a piano (p) dynamic.

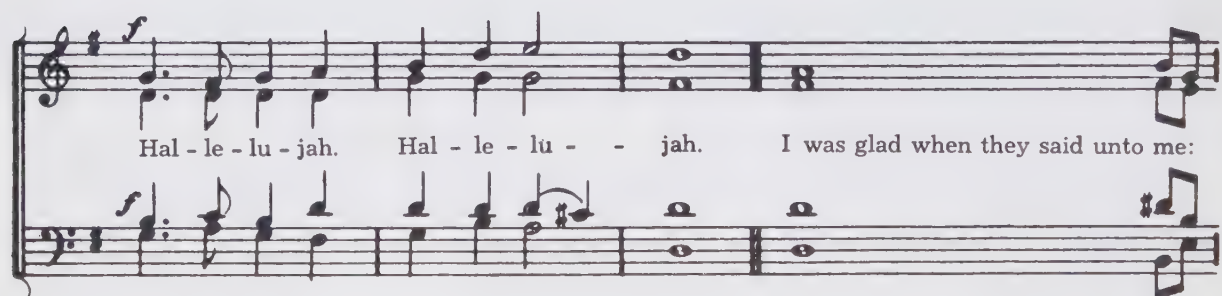
GRADUAL



Out of Zion the perfection of beauty God hath shined: Our God shall come.



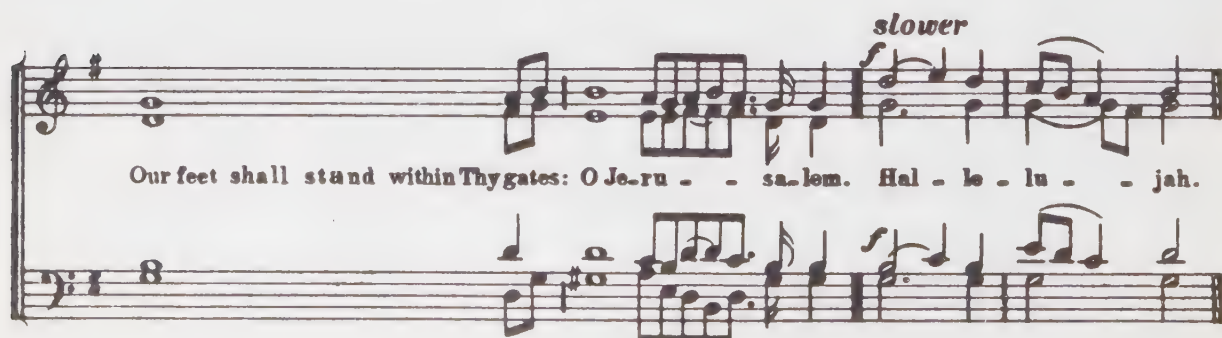
Gather My saints together unto Me: those that have made a covenant with Me by sac-ri-fice.



Hal - le - lu - jah. Hal - le - lu - - jah. I was glad when they said unto me:



let us go into the house of the Lord. Hal - le - lu - jah. Hal - le - lu - - jah.



slower
Our feet shall stand within Thy gates: O Je - ru - - sa - lem. Hal - le - lu - - jah.

The Third Sunday in Advent

13

INTROIT

SOLO (Soprano or Tenor)

Quasi Recit.

Re-joice in the Lord al-way: and a - gain I say, Re - joice. Let your

mod - er - a - tion be known un - to all men: The Lord is at hand.

Be care - ful for no - thing: but in ev - 'ry thing by prayer and sup - pli -

- ca - tion with thanks - giv - ing let your re - quests be made known un - to God.

CHORUS

p *Slow*

Lord, Thou hast been fav - or - a - ble un - to Thy land:

Thou hast brought back the cap - tiv - i - ty of Ja - - cob.

GLORIA PATRI in G (See FIRST SUNDAY IN ADVENT, page 10, or Common Service Book page 10)

GRADUAL

Thou that dwellest between the Cherubim, shine forth: Stir up Thy strength and come.

Give ear, O Shepherd of Is - rael: Thou that leadest Joseph like a flock.

Hal - le - lu - jah Hal - le - lu - jah. Stir up Thy strength: and come and save us. Hal - le - lu - jah

The Fourth Sunday in Advent

15

INTROIT

SOLO (Soprano or Tenor)

Quasi Recit.

Drop down, ye heav-ens, from a - bove: — and let the skies pour down

dim.

f *dim.*

right-eous-ness. Let the earth op-en: and bring forth sal - va - tion.

cresc. e rit.

cresc. e rit.

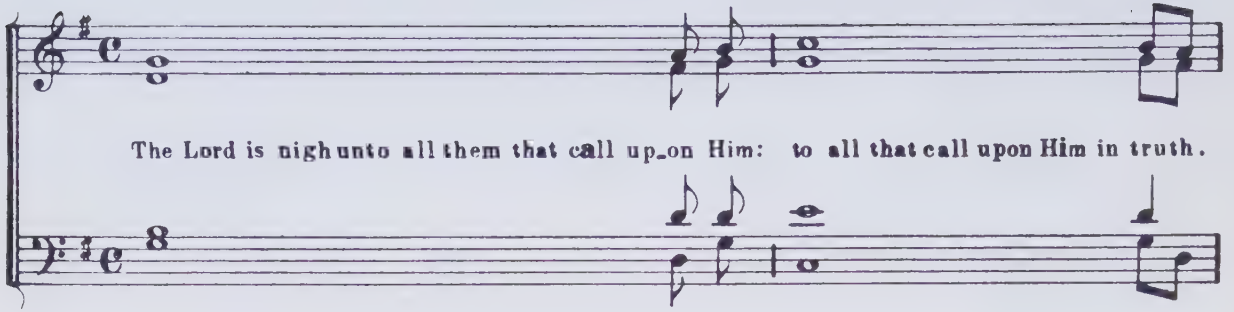
CHORUS

Moderato

The heav - ens de - clare the glo - ry of God: and the

fir - ma - ment show - eth His han - dy - work.

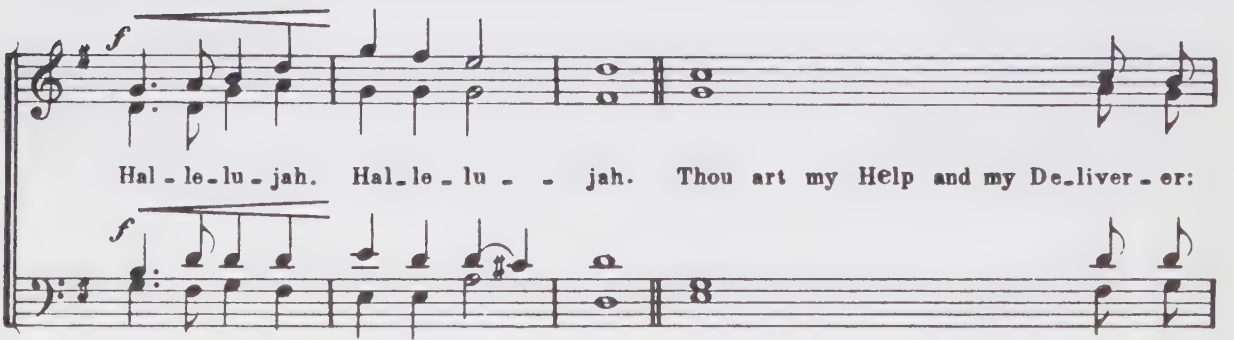
GRADUAL



The Lord is nigh unto all them that call up on Him: to all that call upon Him in truth.



My mouth shall speak the praise of the Lord: and let all flesh bless His Ho - ly Name.



Hal - le - lu - jah. Hal - le - lu - - jah. Thou art my Help and my De - liver - er:



make no tarrying, O — my God: Hal - le - lu - - - jah.

Christmas Day

(EARLY SERVICE)

17

SOLO (Soprano or Tenor)

INTROIT

The Lord hath said un - to Me, Thou art my

Son: this day have I be - got - ten Thee.

CHORUS
Unison

Harmony

The Lord reign - eth, He is cloth'd with ma - jes - ty: the Lord is

cloth - ed with strength, where - with He hath gird - ed Him - self.
Him - self.

GLORIA PATRI (Or use Chant in Common Service Book, page 10)

Glory be to the Father, and to the Son: and to the Ho - ly Ghost:
As it was in the beginning, is now, and ev - er shall be world with - out end. A - men.

GRADUAL

Thy people shall be willing in the day of Thy pow-er: in the beauties of holiness

from the womb of the morn-ing. The Lord said unto my Lord, Sit Thou at My right hand:

until I make Thine enemies Thy foot-stool. Hal - le - lu - jah. Hal - le - lu - - jah.

The Lord hath said unto Me, Thou art My Son: this day have I be-gotten Thee. Hal - le - lu - - jah.

Christmas Day

19

(LATER SERVICE)

INTROIT

SOLO (Soprano or Tenor)

f
Un - to us a

Child is born, un - to us a Son is giv'n:

and the gov - ern - ment shall be up - on His shoul - der. And His

declamando
Name shall be call - ed Won - der - ful, Coun - sel - lor, The Might - y God: The

Ev - er - last - ing Fa - ther, The Prince of Peace.

This system contains the first four measures of the piece. It features a vocal line with a treble clef and a piano accompaniment with grand staves (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are written below the vocal line.

CHORUS

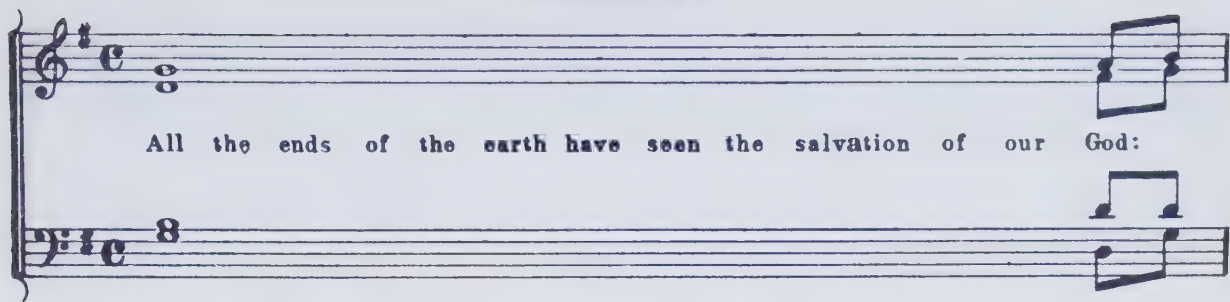
O sing un-to the Lord a new song, a new song, O sing, sing a

This system contains measures 5 through 10. It begins with the word 'CHORUS' above the first measure. The vocal line continues with the lyrics 'O sing un-to the Lord a new song, a new song, O sing, sing a'. The piano accompaniment provides harmonic support. The lyrics are written below the vocal line.

new song: for He hath done mar - vel - lous things.

This system contains measures 11 through 14. The vocal line concludes with the lyrics 'new song: for He hath done mar - vel - lous things.' The piano accompaniment ends with a final chord. The lyrics are written below the vocal line. The word 'rit.' (ritardando) is written above the vocal line in measure 13 and below the piano line in measure 14.

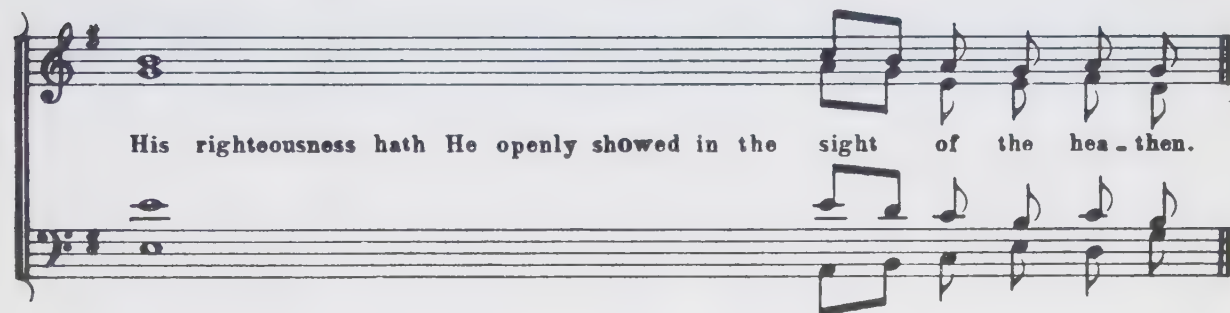
GRADUAL



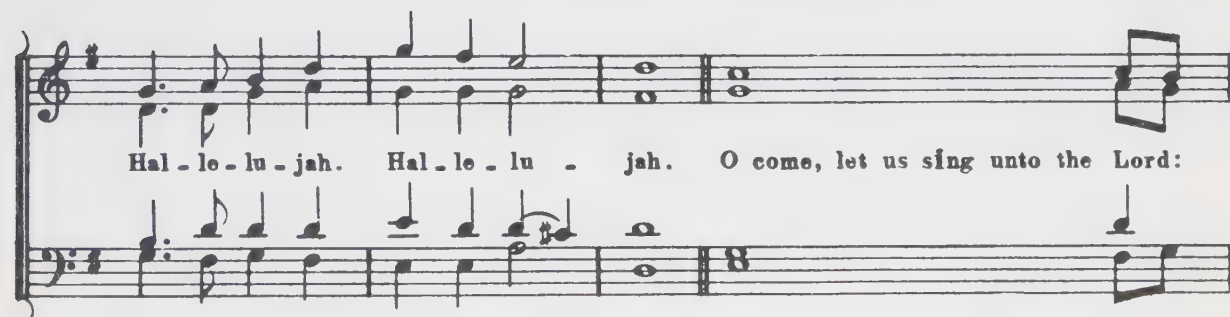
All the ends of the earth have seen the salvation of our God:



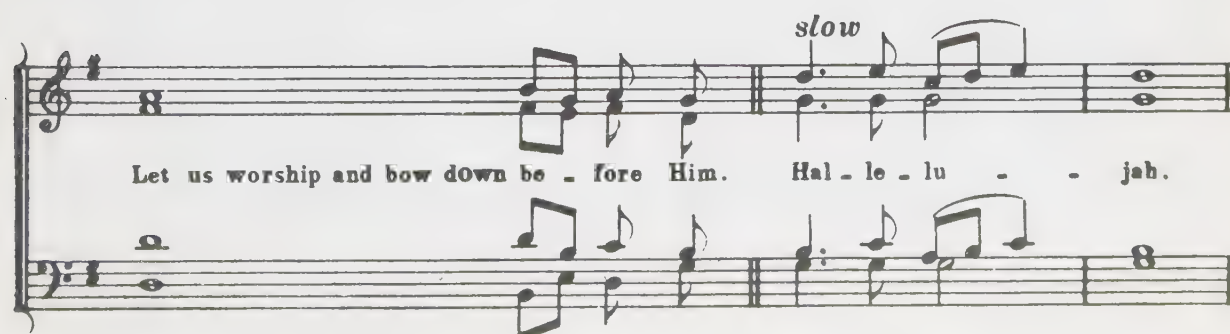
Make a joyful noise unto the Lord, All the earth. The Lord hath made known His sal-va-tion



His righteousness hath He openly showed in the sight of the hea-then.



Hal-le-lu-jah. Hal-le-lu-jah. O come, let us sing unto the Lord:

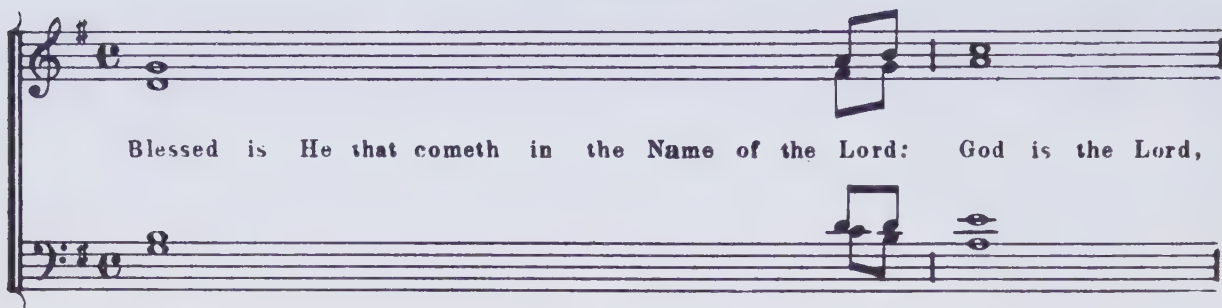


Let us worship and bow down be-fore Him. Hal-le-lu-jah.

The Second Christmas Day

INTROIT The same as for CHRISTMAS DAY

GRADUAL



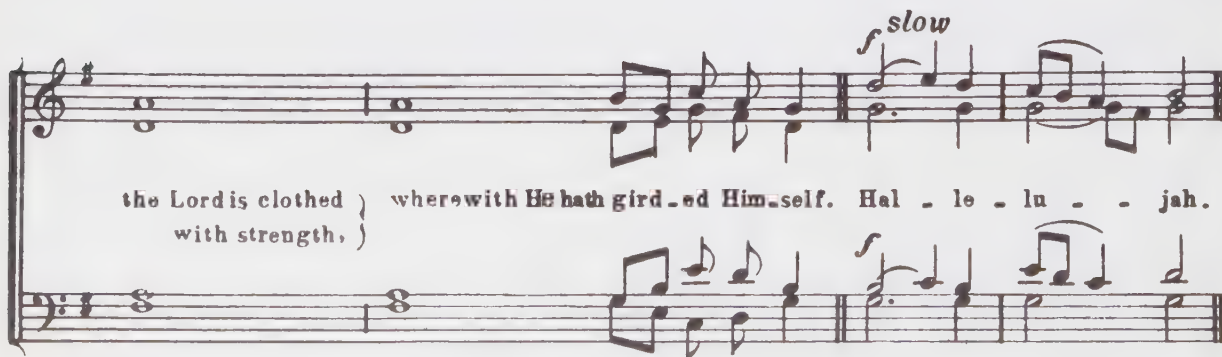
Blessed is He that cometh in the Name of the Lord: God is the Lord,



Which hath showed us light. This is the Lords' doing: it is marvellous in our eyes.



Hal - le - lu - jah. Hal - le - lu - - jah. The Lord reigneth, He is clothed with ma-jes-ty:



the Lord is clothed } wherewith He hath girded Him-self. Hal - le - lu - - jah.
with strength, }

The First Sunday after Christmas

23

INTROIT

SOLO (Soprano or Tenor)

Thy tes-ti-mon-ies are ve-ry sure: ho-h-ness be-com-eth Thine house, O

Lord, for - ev - er. Thy throne is es - tab - lish - ed, es -

- tab - lish - ed of old: Thou art from ev - er - last - - ing.

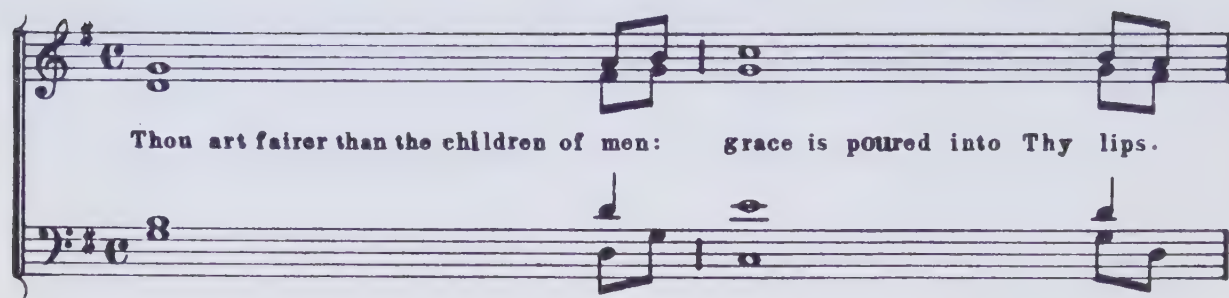
CHORUS

The Lord reign-eth, He is cloth - ed with ma-jes-ty: the Lord is

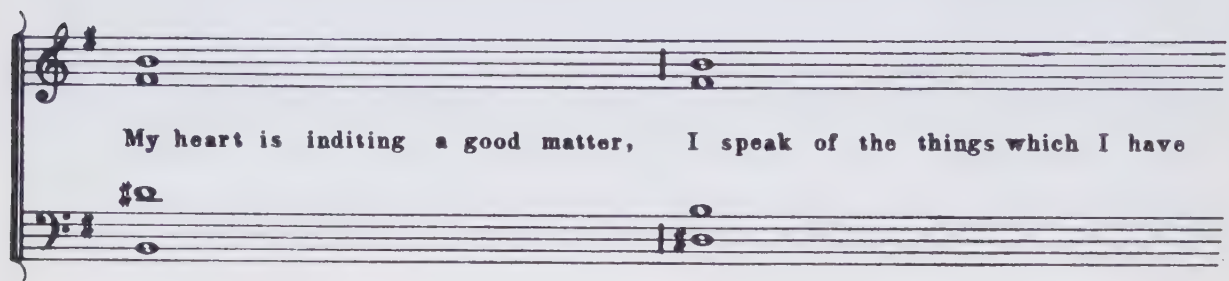
cloth - ed with strength, where-with He hath gird - ed Him - self.

GLORIA PATRI, (See CHRISTMAS DAY, page 17, or Common Service Book, page 10)

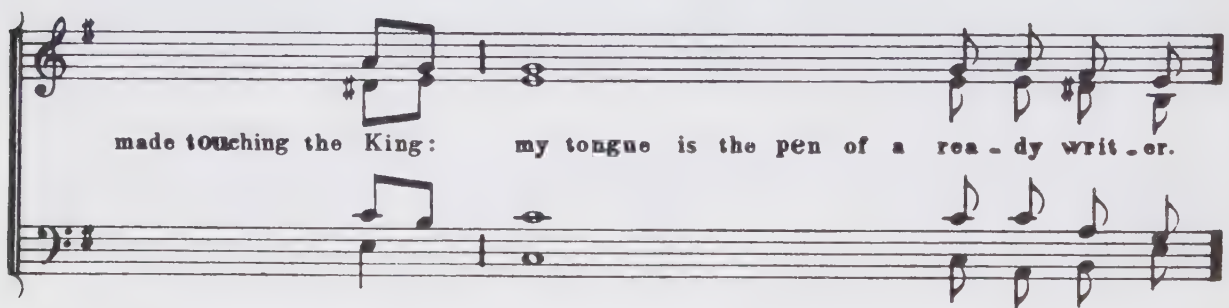
GRADUAL



Thou art fairer than the children of men: grace is poured into Thy lips.



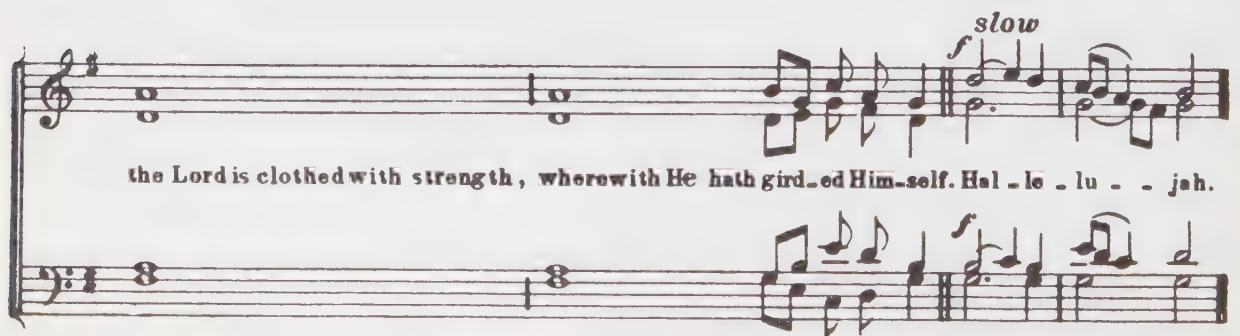
My heart is inditing a good matter, I speak of the things which I have



made touching the King: my tongue is the pen of a ready writer.



Hal-le-lu-jah. Hal-le-lu - jah. The Lord reigneth, He is clothed with ma-jes-ty:



the Lord is clothed with strength, wherewith He hath gird-ed Him-self. Hal - le - lu - - jah.

The Circumcision and the Name of Jesus

25

(NEW YEAR'S DAY)

SOLO (Soprano or Tenor)

INTROIT

O Lord, our Lord how ex - cel - lent is Thy

Name in all the earth: Who hast set Thy

glo - ry a - bove the heavens. What is man that Thou art

mind - ful of Him and the son of man — that Thou vis - it - est him?

CHORUS

Thou, O Lord, art our Fa - - ther, our Re -

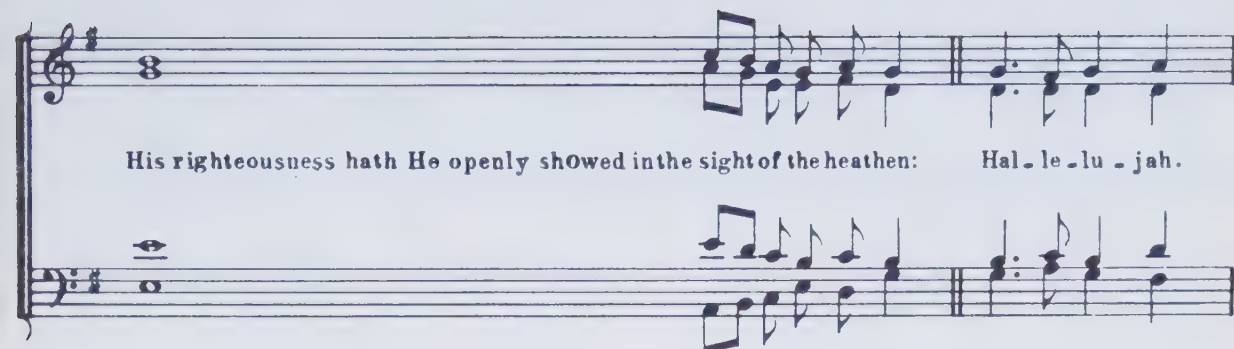
- deem - er: Thy Name is from ev - - er last - - ing.

GLORIA PATRI, (See CHRISTMAS DAY, page 17, or Common Service Book, page 10)

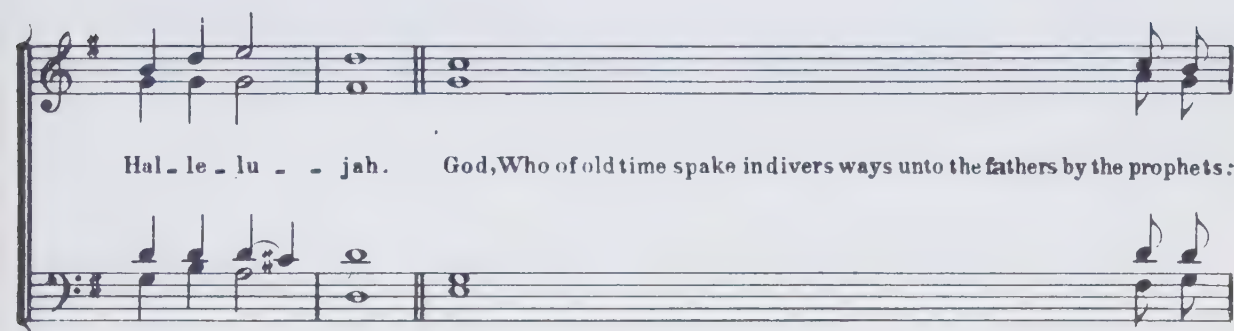
GRADUAL

All the ends of the earth have seen the salvation of our God:

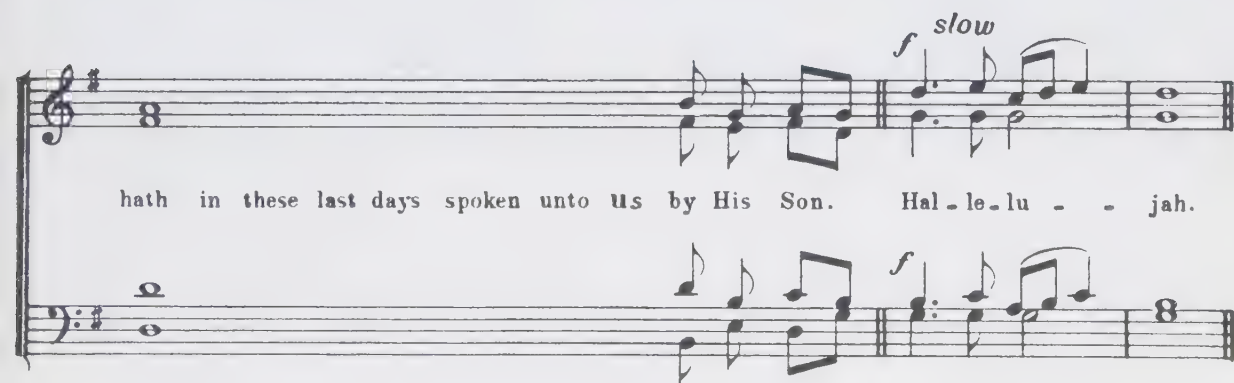
Make a joyful noise unto the Lord, All the earth. The Lord hath made known His sal - va - tion:



His righteousness hath He openly showed in the sight of the heathen: Hal-le-lu-jah.



Hal-le-lu-jah. God, Who of old time spake in divers ways unto the fathers by the prophets:



hath in these last days spoken unto us by His Son. Hal-le-lu-jah.

The Second Sunday after Christmas

INTROIT & GRADUAL

The same as for

THE FIRST SUNDAY AFTER CHRISTMAS

The Epiphany of our Lord

INTROIT

SOLO (Soprano or Tenor)

Quasi Recit:

Be-hold the Lord, the Ru-ler hath come:

and the king - dom, and the power, and the glo - ry are in His hand.

rit.

CHORUS

Give the King Thy judg - ments, Thy judg - ments, O God: and Thy

right - eous - ness un - to the King's Son.

GLORIA PATRI (Or use Chant in Common Service Book, page 10)

Glory be to the Father, and to the Son: and to the Ho - ly Ghost:

As it was in the beginning, is now, and ev - er shall be: world with - out end. A - men.

May be sung unaccompanied **GRADUAL**

p All they from She-ba shall come; they shall bring gold and in-cense: and

p they shall show-forth the prais-es, the prais-es of the Lord. A-rise, A - rise, and

f shine, O Je - ru - sa-lem: for the glo-ry of the Lord is ris-en up -

f on Thee. Hal - le - lu - jah, Ha - - le - lu - - - jah.

We have seen His star in the East: and we have come with our gifts to

rit. wor - - - ship the Lord. Hal - le - lu - - jah.

The First Sunday after the Epiphany

INTROIT

SOLO (Soprano or Tenor)

f

I saw al - so the Lord, sit - ting up - on a

f *mf*

throne: high and lift - ed up. And I heard the voice of a great

mf

rit. *f a tempo*

mul - ti - tude, say - ing, Al - le - lu - ia: for the Lord God Om - nip - o - tent reigneth.

rit. *f a tempo*

CHORUS

Make a joy - ful noise all

Make a joy - ful noise all

Make a joy - ful noise un - to the Lord, Make a joy - ful noise un -

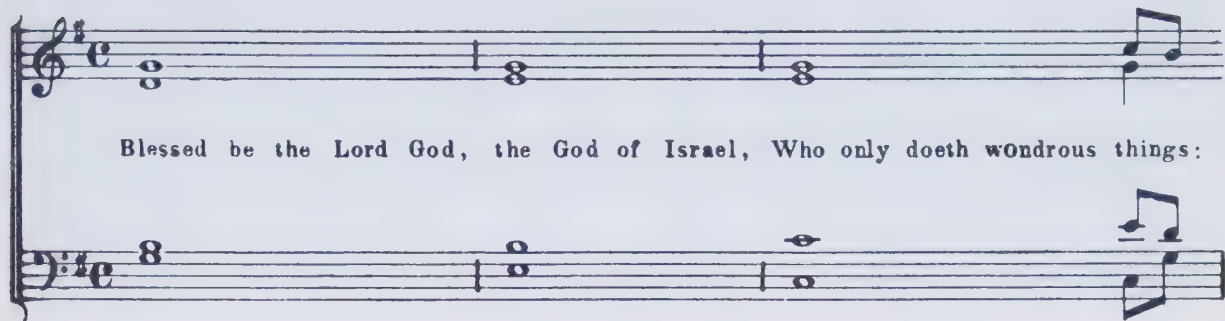
ye lands

to the Lord: serve the Lord with glad - ness.

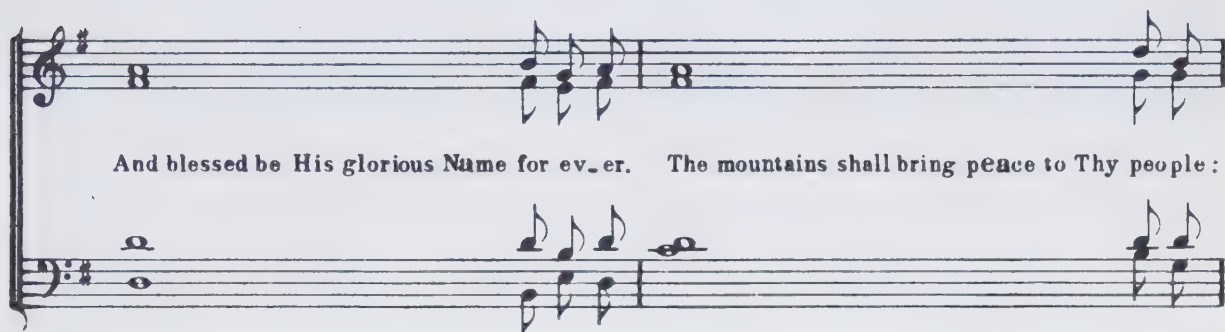
rit.

serve the Lord,

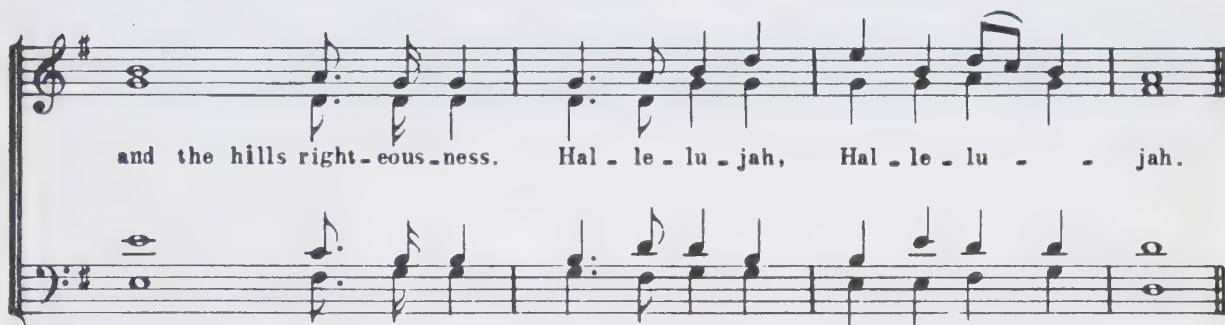
GRADUAL



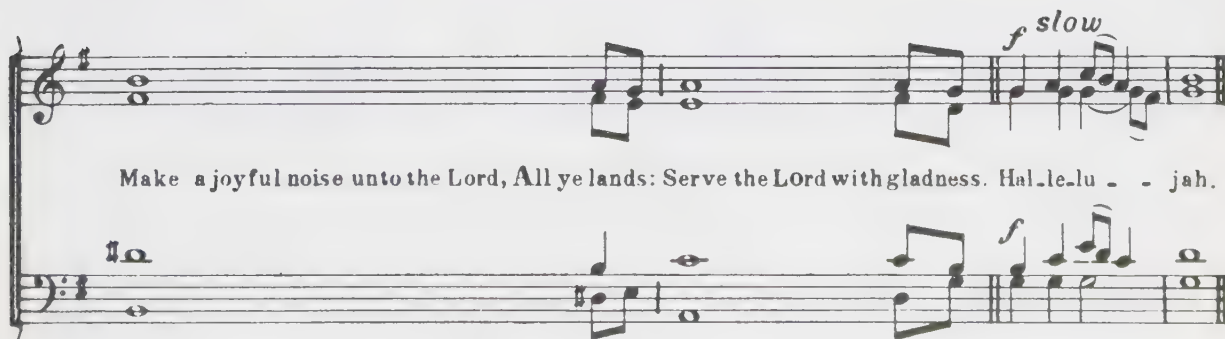
Blessed be the Lord God, the God of Israel, Who only doeth wondrous things:



And blessed be His glorious Name for ever. The mountains shall bring peace to Thy people:



and the hills right-eous-ness. Hal-le-lu-jah, Hal-le-lu-jah.



Make a joyful noise unto the Lord, All ye lands: Serve the Lord with gladness. Hal-le-lu-jah.

The Transfiguration of our Lord

The Introit, Collect, Epistle, Gradual and Gospel, for THE TRANSFIGURATION OF OUR LORD shall be used the last Sunday after the Epiphany in each year, except when there is only one Sunday after the Epiphany

The Second Sunday after the Epiphany

INTROIT

SOLO (Soprano or Tenor)

mf All the earth shall wor-ship Thee: and shall sing un-to

mf Thee, O God, They shall sing, shall

sing, to Thy Name: O Thou Most High-est.

CHORUS
Unison

Harmony

f Make a joy-ful noise un-to God, all ye lands: sing forth the

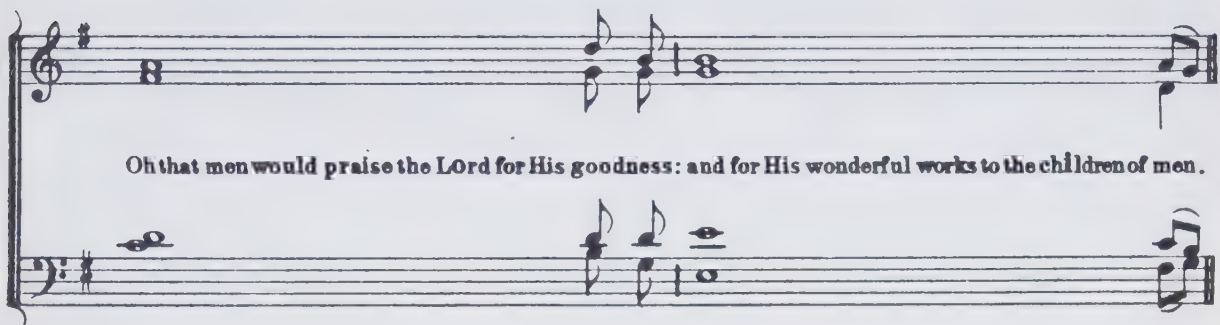
hon-or of His Name, make His praise glo-ri-ous.

GLORIA PATRI, (See EPIPHANY, page 28, or Common Service Book page 10)

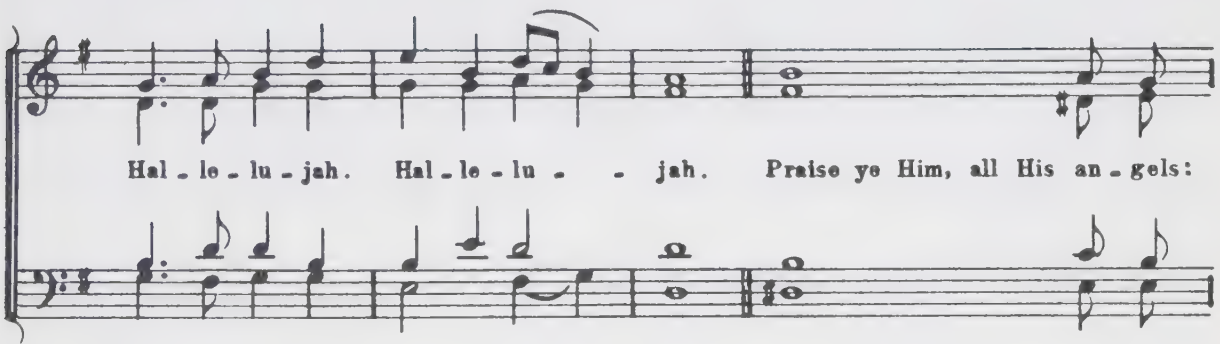
GRADUAL



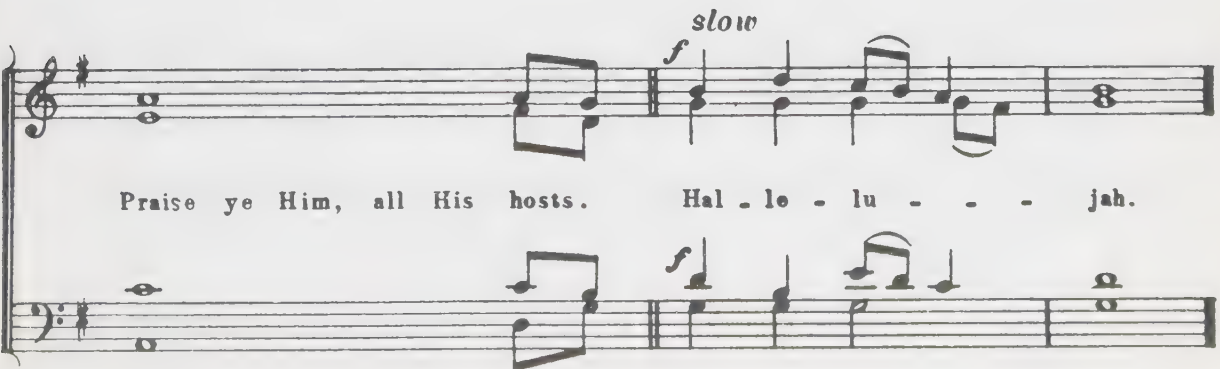
He sent His Word and healed them: and delivered them from their de-struc-tions.



Oh that men would praise the LORD for His goodness: and for His wonderful works to the children of men.



Hal - le - lu - jah. Hal - le - lu - jah. Praise ye Him, all His an - gels:



Praise ye Him, all His hosts. Hal - le - lu - jah.

The Third Sunday after the Epiphany

INTROIT

SOLO (Soprano or Tenor)

Wor - ship Him, all ye His an - gels: Zi - on

heard and was glad. The daugh - ters of Ju - dah re -

- joice - ed: be - cause of Thy judg - ments, O Lord.

CHORUS

Unison

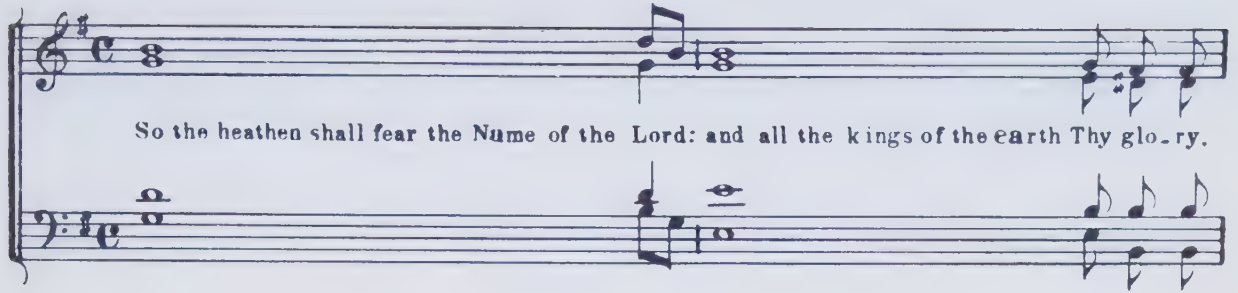
Harmony

The Lord reign - eth, let the earth re - joice: let the

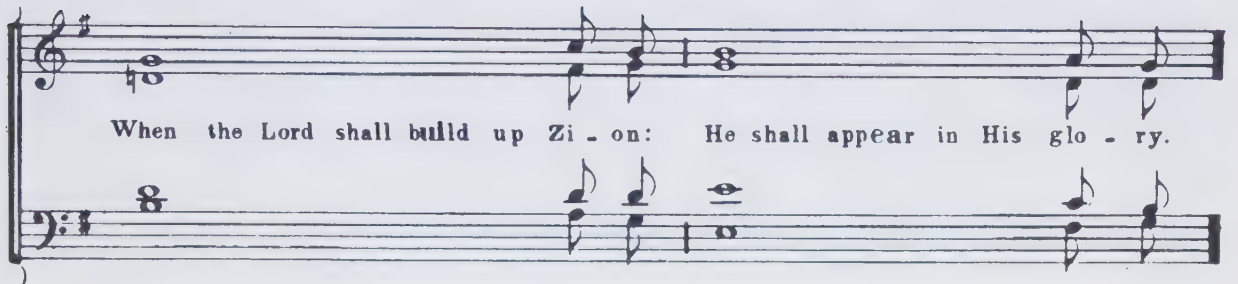
mul - ti - tude of the isles be glad, be glad, there - of.

GLORIA PATRI, (See EPIPHANY, page 28, or Common Service Book page 10)

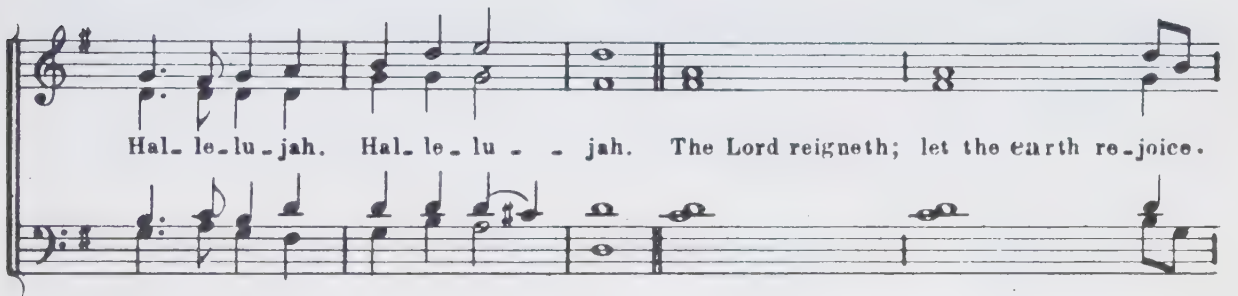
GRADUAL



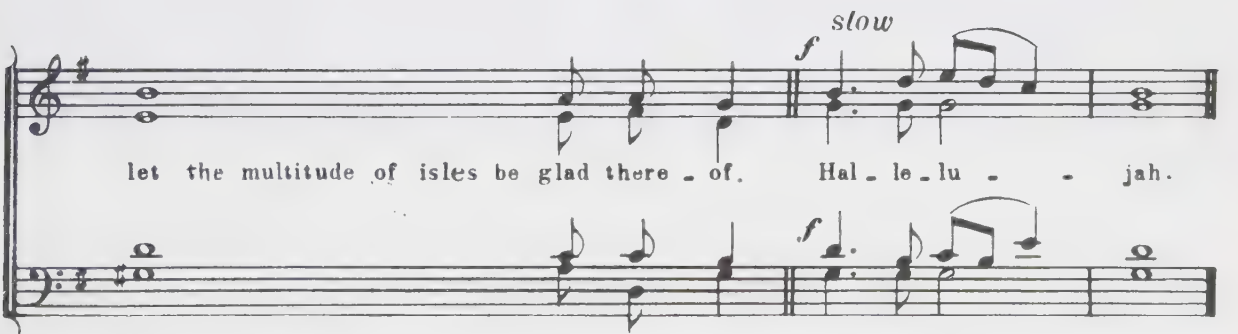
So the heathen shall fear the Name of the Lord: and all the kings of the earth Thy glo-ry.



When the Lord shall build up Zi-on: He shall appear in His glo-ry.



Hal-le-lu-jah. Hal-le-lu - - jah. The Lord reigneth; let the earth re-joice.



let the multitude of isles be glad there - of. Hal-le-lu - - jah.

The Fourth Sunday after the Epiphany

INTROIT & GRADUAL The same as for THE THIRD SUNDAY AFTER THE EPIPHANY

The Fifth Sunday after the Epiphany

INTROIT & GRADUAL The same as for THE THIRD SUNDAY AFTER THE EPIPHANY

The Transfiguration of our Lord

The Introit, Collect, Epistle, Gradual and Gospel, for THE TRANSFIGURATION OF OUR LORD, shall be used the last Sunday after the Epiphany in each year, except when there is only one Sunday after the Epiphany.

INTROIT

SOLO (Soprano or Tenor)

The light-nings
light-ened the world: the earth trembled and shook.

CHORUS

How a-mia-ble are Thy tab-er-na-cles,
Lord, O Lord
O Lord of hosts: my soul long-eth, yea ev-en
Lord of
faint-eth for the courts, the courts of the Lord.

GLORIA PATRI, (See EPIPHANY, page 28 or Common Service Book page 10)

GRADUAL

Thou art fairer than the children of men: grace is poured in-to Thy lips.

The Lord said unto my Lord, Sit Thou at My right hand: until I make Thine enemies Thy foot-stool.

Hal - le - lu - jah, Hal - le - lu - jah. Sing unto the Lord, Bless His Name;

show forth His salvation from day to day: Declare His glory among all people Hal-le-lu - jah.

Septuagesima Sunday

INTROIT

mf

The sor-rows of death com-pass-ed me: the
 sor-rows of hell com-pass'd me a-bout. In my dis-tress, I
 call-ed up-on the Lord: and He heard my voice out of His temple.

Organ

CHORUS

I will love Thee, O Lord, O Lord my
 Strength: The Lord is my Rock and my For-tress.

GLORIA PATRI (Or use Chant in Common Service Book, page 10)

Glory be to the Father, and to the Son: and to the Ho-ly Ghost:
 As it was in the beginning, is now, and ev-er shall be: world with-out end. A-men.

GRADUAL

The Lord also will be a refuge for the oppressed, a refuge in times of trouble:

And they that know Thy Name will put their trust in Thee; for Thou, Lord,

hast not forsaken them that seek Thee, For the needy shall not alway be forgotten:

the expectation of the poor shall not perish forever. Arise, O Lord; let not man prevail,

p Out of the depths have I cried unto Thee, O Lord: *pp* Lord, hear my voice. *pp* *slow*

Sexagesima Sunday

INTROIT

f SOLO (Soprano or Tenor)

A - wake, why sleep - est Thou, O

Lord: a - rise, cast us not off for ev -

-er. Where-fore hid - est Thou Thy face: and for - get - test our af - flic - tion? Our

soul is bow'd down to the dust: a - rise for our help and re - deem - us.

cresc.

Organ

CHORUS

We have heard with our ears, O God: our fa - - thers have

told us what work Thou didst in their days.

GLORIA PATRI, (See SEPTUAGESIMA, page 38, or Common Service Book, page 10)

GRADUAL

Let the nations know that Thy Name is Je - ho - vah: Thou alone art the Most High over all the earth.

O my God, make them like a wheel: and like chaff before the wind.

Thou hast given a banner to them that fear Thee: that it may be displayed be - cause of the truth.

Quinquagesima Sunday

INTROIT

mf SOLO (Soprano or Tenor)

Be Thou my strong Rock: for an

house of de-fence to save me. Thou art my Rock and my For-tress:

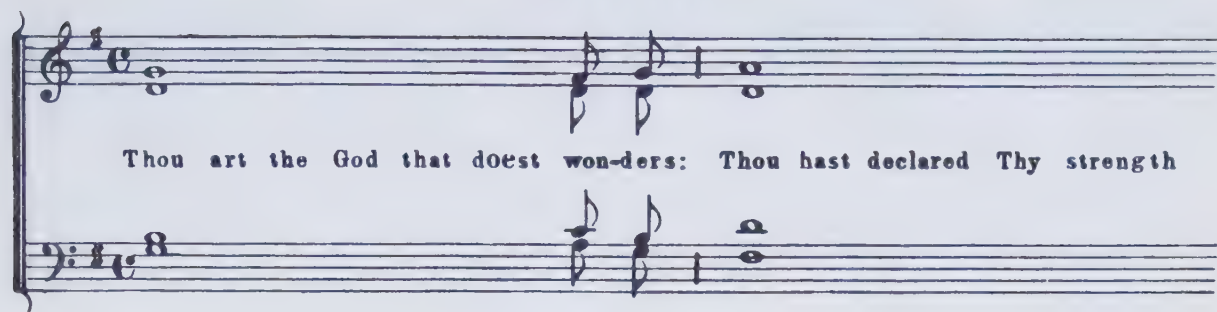
there-fore for Thy Name's sake lead me and guide me. CHORUS

In Thee, O

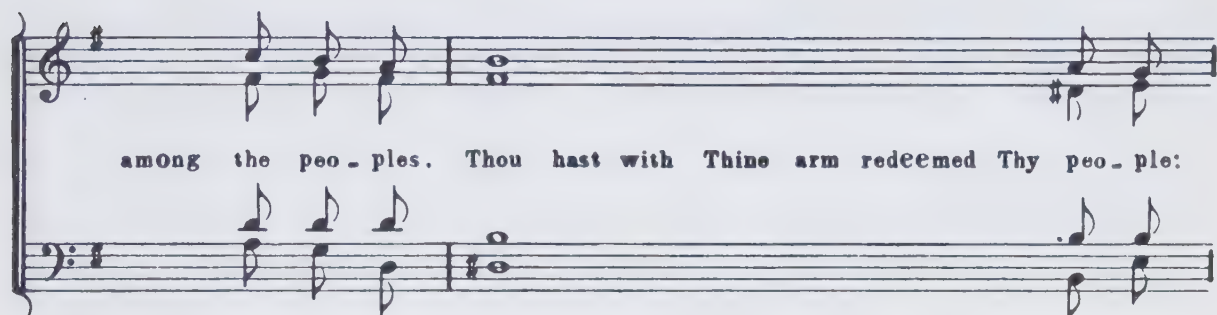
Lord, do I put my trust; let me nev-er be a-

-sham-ed: de-liv-er me, de-liv-er me, in Thy right-eous-ness.

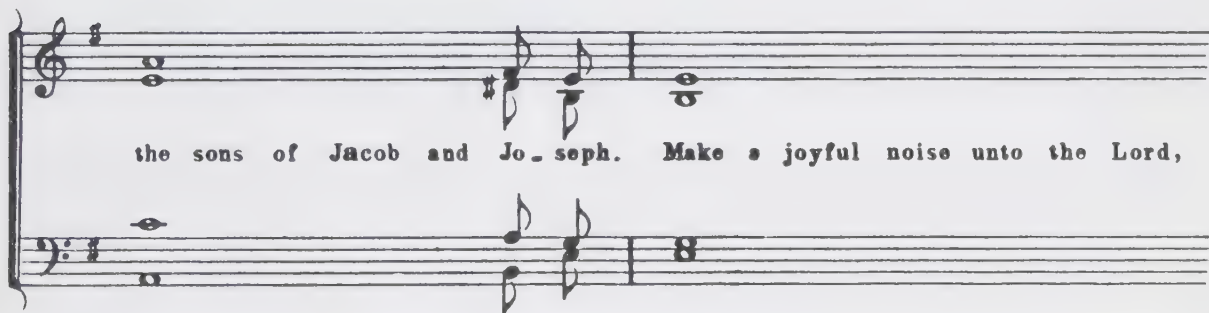
GRADUAL



Thou art the God that doest won-ders: Thou hast declared Thy strength



among the peo - ples. Thou hast with Thine arm redeemed Thy peo - ple:



the sons of Jacob and Jo - seph. Make a joyful noise unto the Lord,



all ye lands: serve the Lord with — glad - ness.

Ash Wednesday. The First Day of Lent

INTROIT

p SOLO (Soprano or Tenor)

I will cry un - to God Most High: _____

un - to God that per - form - eth all things for

me. Yea, in the sha - dow of Thy wings will I make my

ref - uge: un - til these ca - lam - i - ties be ov - er - past.

The musical score is written for a solo voice (Soprano or Tenor) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The piano part begins with a *p* (piano) dynamic. The lyrics are: "I will cry un - to God Most High: _____", "un - to God that per - form - eth all things for", "me. Yea, in the sha - dow of Thy wings will I make my", and "ref - uge: un - til these ca - lam - i - ties be ov - er - past." The score is divided into four systems, each with a vocal line and a piano accompaniment line.

CHORUS

p

Be mer - ci - ful un - to me, O God, be

p

mer - ci - ful un - to me: for my soul

*dim. e rit.**pp*

trust - eth, trust - eth, in Thee.

*dim. e rit.**pp*

GLORIA PATRI (Or use Chant in Common Service Book, page 11)

Glory be to the Father, and to the Son: and to the Ho - ly Ghost:

As it was in the
beginning, is now, and ev - er shall be: world with - out end. A - men.

GRADUAL

Be merciful unto me, O God, be merciful unto me:

for my soul trusteth in Thee. He shall send from heaven:

and save me from the reproach of him that would swallow me up.

O Lord, deal not with us after our sins;

nor reward us according to our iniquities:

Help us, O God of our salvation; for the glory of Thy Name.

Invocavit. The First Sunday in Lent

47

INTROIT

p SOLO (Soprano or Tenor)

He shall call up - on Me, and I will

an - swer him: I will de - liv - er him and hon - or

him. With long life will I sat - is - fy

him: and show him My sal - va - tion.

CHORUS

mf

He that dwell - eth in the se - cret

mf

place of the Most High:

shall a - bide un - der the sha - dow

dim.

of the Al - - - - - might - - - - - y.

dim.

GRADUAL

For He shall give His } thee: to keep thee in all thy ways.
 angels charge over }

They shall bear thee } hands: lest thou dash thy } stone.
 up in their } foot against a }

He that dwelleth in the secret place of the Most High:

shall abide under the shadow of the Al - might - y.

Reminiscere. The Second Sunday in Lent

INTROIT

p SOLO (Soprano or Tenor)

Re - mem - ber, O Lord, Thy ten - der mer - cies

and — Thy lov - ing kind - ness - es: — for

they have been ev - er of old. —

mf Let not mine en - e - mies tri - umph ov - er me:

mf

Detailed description: This is a musical score for a four-part setting of the Introit 'Reminiscere'. The score is written in G major (one sharp) and 4/4 time. It consists of four systems, each with a vocal line (Soprano or Tenor) and a piano accompaniment. The first system begins with a piano (*p*) dynamic and a solo instruction. The lyrics are 'Re - mem - ber, O Lord, Thy ten - der mer - cies'. The second system continues with 'and — Thy lov - ing kind - ness - es: — for'. The third system continues with 'they have been ev - er of old. —'. The fourth system begins with a mezzo-forte (*mf*) dynamic and the lyrics 'Let not mine en - e - mies tri - umph ov - er me:'. The piano accompaniment features a steady bass line and a more active treble line with chords and moving lines. The vocal line is a simple melody with some rests and a final cadence.

God — of Is - ra - el, de - liv - er

us out of all — our trou - bles.

CHORUS

Un - to Thee, O Lord, do I lift up my

soul: — O my God, I trust — in Thee;

let — me not be a - sham - ed.

GRADUAL

The troubles of my heart are en - larg - ed: O bring Thou

me Out of my dis - tress - es. Look upon mine affliction and my pain:

and forgive all my sins. O give thanks unto the Lord; for He is good:

for His mercy endureth for ev - - er.

Oculi. The Third Sunday in Lent

53

INTROIT

SOLO (Soprano or Tenor)

Mine eyes are ev - er to - ward the Lord: for

He shall pluck my feet out of the net. Turn Thee un - to

me, and have mer - cy up - on me: for I am

des - o - late and af - flict - ed.

The musical score is written for a solo voice (Soprano or Tenor) and piano accompaniment. It consists of four systems of music. Each system has a vocal line and a piano accompaniment line. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal line. The piano accompaniment features chords and moving lines in both the right and left hands. The first system begins with a piano (p) dynamic marking. The second system includes a crescendo hairpin. The third system includes a decrescendo hairpin. The fourth system ends with a final cadence.

CHORUS

mf

Un - to Thee, O Lord, do I lift up my

mf

soul: O my God, I trust in Thee;

let me not be a - sham - ed.

GRADUAL

Arise, O Lord; let not man pre-vail: let the heathen

be judged in Thy sight. When mine enemies are turned back:

they shall fall and perish at Thy presence. Unto Thee

lift I up mine eyes, O Thou that dwellest in the hea-vens:

have mercy upon us, O Lord, have mercy up-on us.

Laetare. The Fourth Sunday in Lent

INTROIT

SOLO (Soprano or Tenor)

mf

Re - joice, ye with Je - ru - sa - lem, and be

glad with her:

all ye that love her, that

love — her. Re - joice for joy with her: re -

- joice, — re - joice,

all ye that

*dim.**dim.*

mourn for her, that mourn for her.

Organ

CHORUS

I was glad when they said un - to me: Let us

go in - to the house of the Lord, let us

go — in - to the house, the house, of the Lord.

rit.

GRADUAL

I was glad when they said unto me: Let us go into

the house of the Lord. Peace be within thy walls:

and prosperity within thy pal - a - ces.

They that trust in the Lord shall be as Mount Zi - on:

which cannot be removed, but abideth for ev - er.

Judica. Passion Sunday

59

INTROIT

SOLO (Soprano or Tenor)

Judge me, O God: and plead my cause a

- gainst an un - god - ly na - tion. O de -

- liv - er me, de - liv - er me, from the de - ceit - ful and un - just

man: for Thou art the God, the God, of my strength.

CHORUS

O send out Thy light, Thy light, and Thy

truth: let them lead me; let them

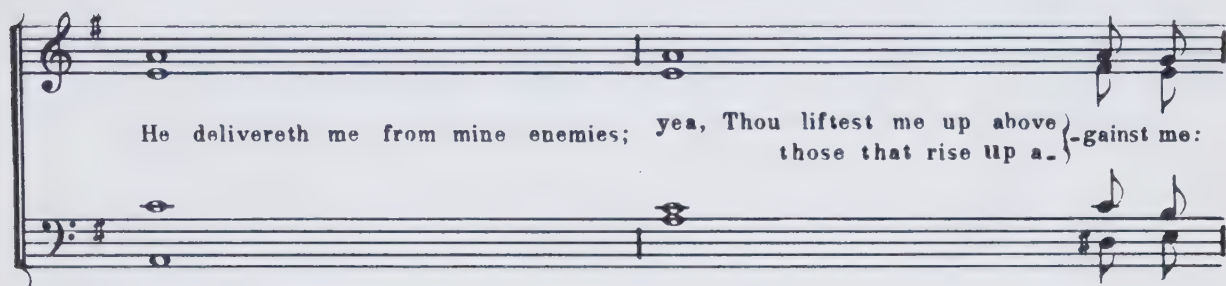
bring me un - to Thy ho - ly

hill, to Thy ho - ly hill.

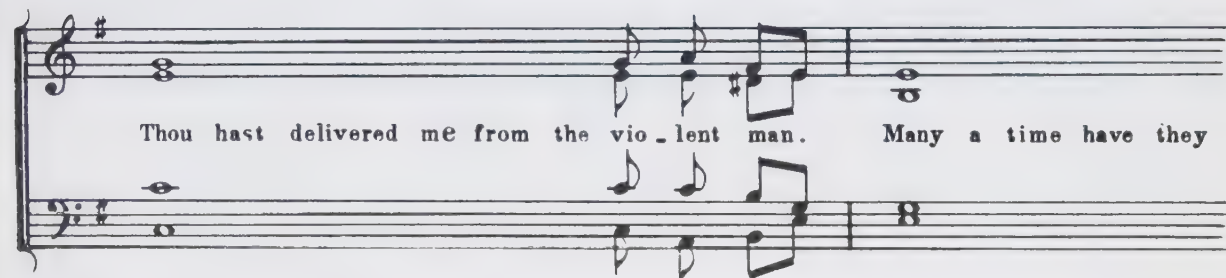
GRADUAL



Deliver me, O Lord, from mine en-emies: teach me to do Thy will.



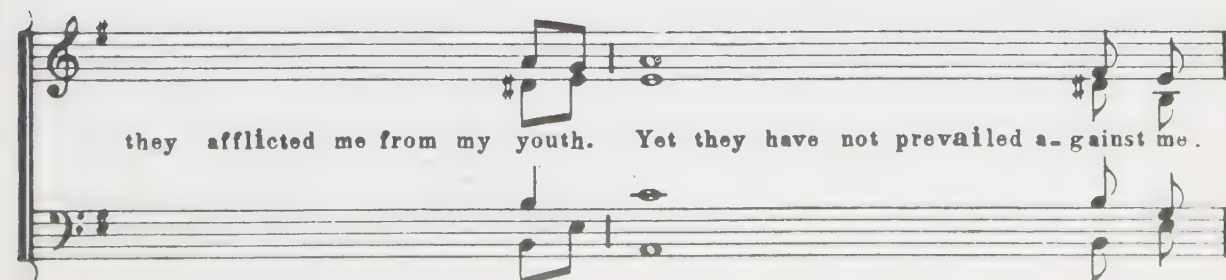
He delivereth me from mine enemies; yea, Thou liftest me up above }-gainst me:
those that rise up a-



Thou hast delivered me from the vio-lent man. Many a time have they



afflicted me from my youth. May Israel now say: many a time have



they afflicted me from my youth. Yet they have not prevailed a- gainst me.

Palmarum. The Sixth Sunday in Lent

INTROIT

p SOLO (Soprano or Tenor)

Be not Thou — far from me, O Lord:

cresc

O my strength, haste Thee to help me. Save me from the

cresc

li - on's mouth: and de - liv - er me — from the horns of the un - i - corns.

Org.

CHORUS

mf My God, my God, why hast Thou for - sa - ken me: why art Thou so

mf

far from help - ing me, so far — from help - ing me?

GLORIA PATRI. (See ASH WEDNESDAY, page 45, or Common Service Book, page 11)

GRADUAL

Thou hast holden me by my right hand: Thou shalt guide me with Thy counsel,

and afterward receive me to glory Truly God is good to Is - rael:

even to such as are of a clean heart. My God, my God, why hast Thou for - sa - ken me:

why art Thou so far from helping me? — Our fathers trusted in Thee:

They cried unto Thee and were de - liv - er - ed.

Monday in Holy Week

INTROIT

p SOLO (Soprano or Tenor)

Plead — my cause, O Lord, with them that strive with

me: — fight a - gainst them that fight a - gainst

me. Take hold of shield, of shield and

buck - ler: and stand up — for mine help.

CHORUS

p

Draw out al - so the spear, and stop the

p

way a - gainst them — that per - se - cute me: —

cresc.

say un - to my soul, say un - to my soul,

cresc.

f

I am thy — sal - va - tion.

f

GRADUAL

Stir up Thyself, and awake to my judgment: even unto my cause,

my God and my Lord. Draw out also the spear: and stop the way

against them that persecute me. Help us, O God of our
salvation, for the glory of Thy Name:

and deliver us and purge away our sins for Thy Name's sake.

Tuesday in Holy Week

67

INTROIT

SOLO (Soprano or Tenor)

p

God for-bid that I should glo-ry: save in the Cross of our

Lord Je-sus Christ. In Him is sal-va-tion,

life, and re-sur-rec-tion from the dead: by

Him we are re-deem-ed and set at lib-er-ty.

CHORUS

p

God be mer - ci - ful un - to us, and

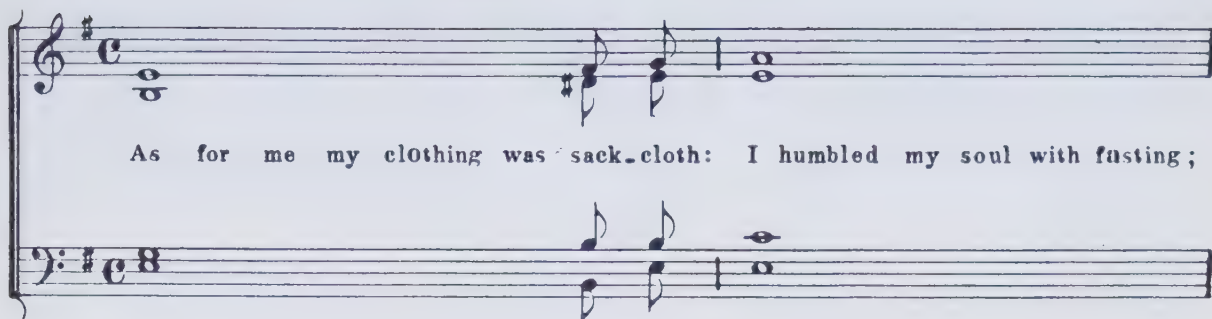
p

bless us:

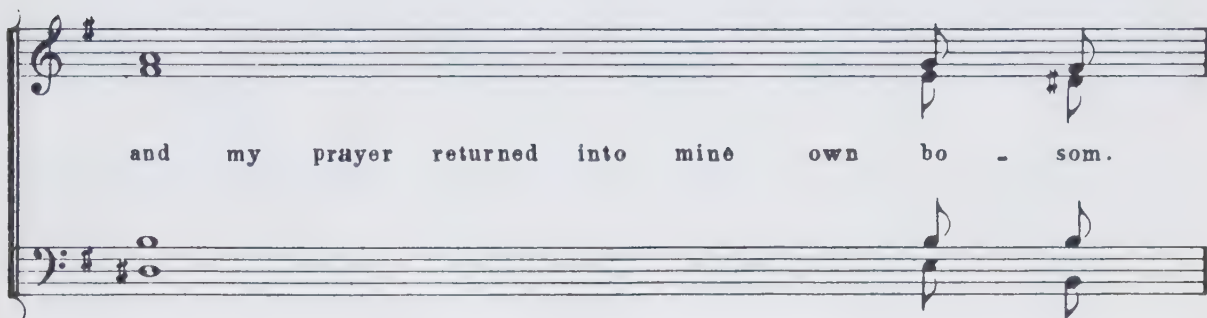
and cause His face to

shine up - on us.

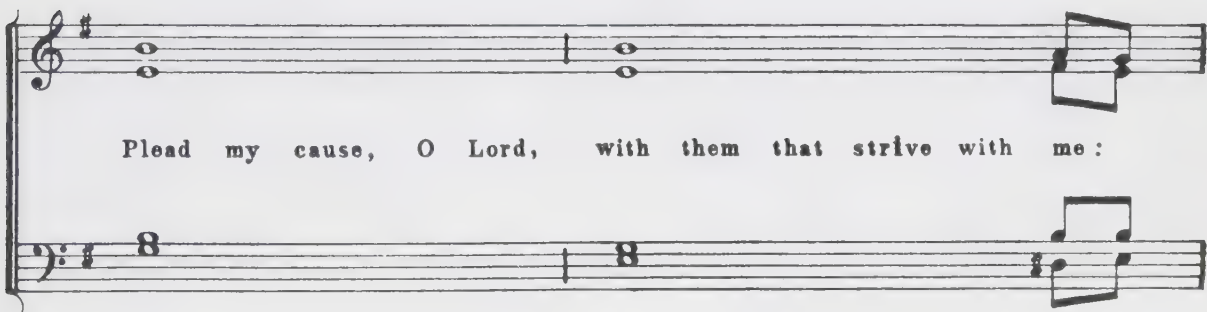
GRADUAL



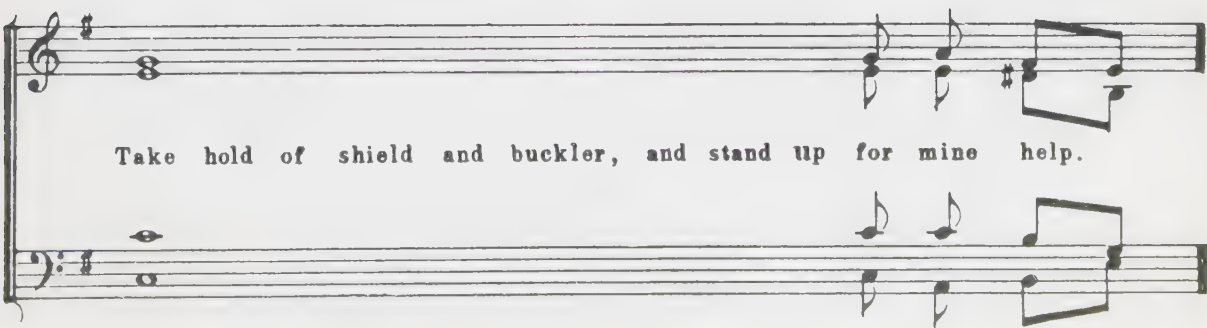
As for me my clothing was sack-cloth: I humbled my soul with fasting;



and my prayer returned into mine own bo - som.



Plead my cause, O Lord, with them that strive with me:



Take hold of shield and buckler, and stand up for mine help.

Wednesday in Holy Week

INTROIT

SOLO (Soprano or Tenor)

p

At the Name of Je - sus ev - 'ry knee shall bow: of

things in heaven, and things in earth, and things —

Quasi Recit.

un - der the earth. — For He be - came o - be - dient un - to

death, — ev - en the death — of the Cross:

where - fore He is Lord, to the glo - ry of

This system contains the first two staves of music. The top staff is a single melodic line in G major (one sharp). The bottom staff is a piano accompaniment consisting of two staves (treble and bass clef) with chords and moving lines.

God the Fa - - - - - ther. _____

This system contains the next two staves of music. The top staff continues the melody with a long note and a fermata. The bottom staff provides harmonic support with sustained chords.

CHORUS

p Hear my prayer, my prayer, O Lord: and

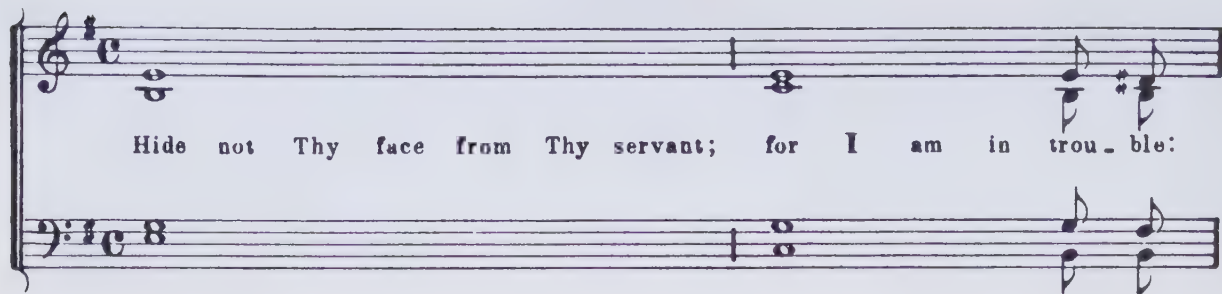
p

This system contains the third and fourth staves of music. The top staff begins with a piano (*p*) dynamic marking. The bottom staff also begins with a piano (*p*) dynamic marking.

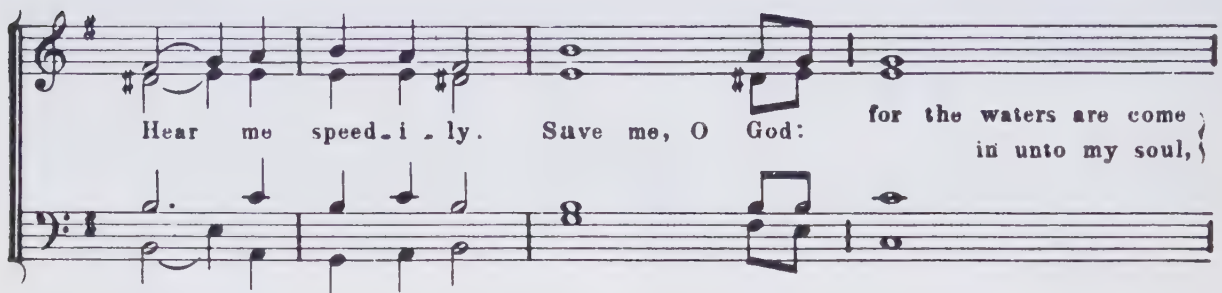
let — my cry come — un - - to Thee.

This system contains the fifth and sixth staves of music. The top staff continues the melody. The bottom staff concludes with a final chord and a fermata. A small number '8' is visible at the end of the bottom staff.

GRADUAL



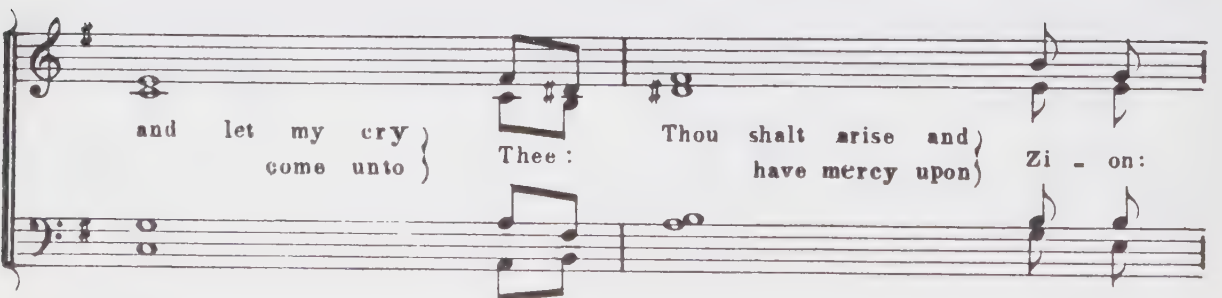
Hide not Thy face from Thy servant; for I am in trou - ble:



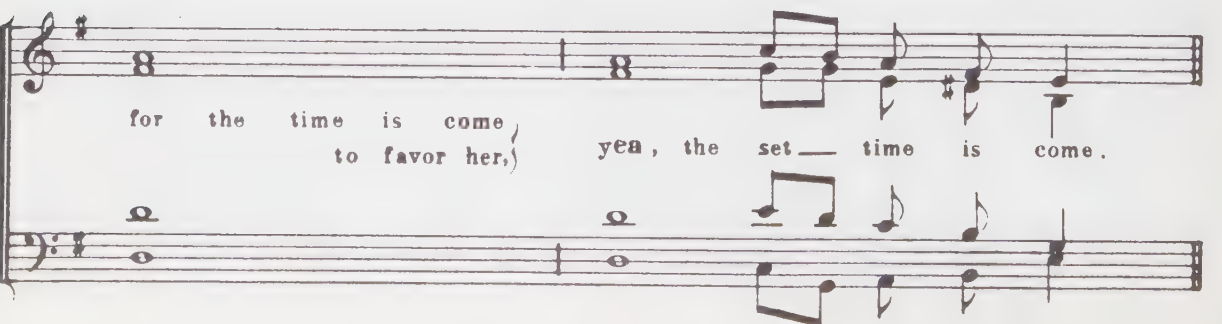
Hear me speed - i - ly. Save me, O God: for the waters are come
in unto my soul,



I sink in deep mire, } no — stand - ing. Hear my prayer, O Lord:
where there is }



and let my cry } Thou shalt arise and } Zi - on:
come unto } Thee : have mercy upon }



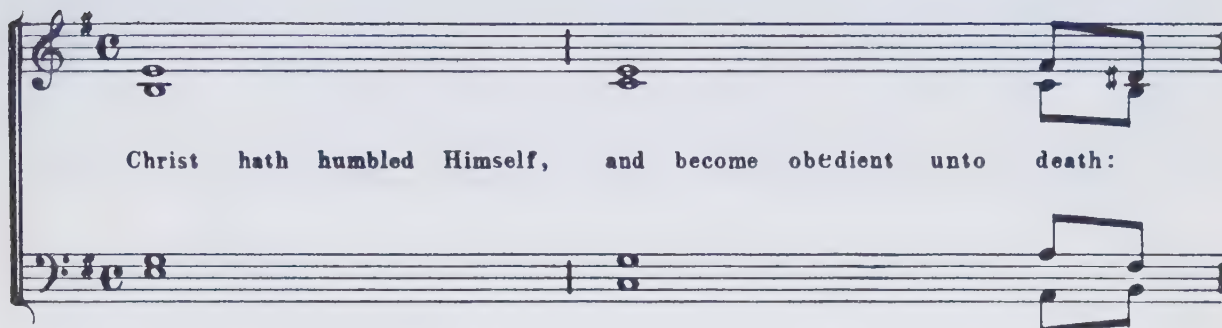
for the time is come,
to favor her,) yea, the set — time is come.

Thursday in Holy Week

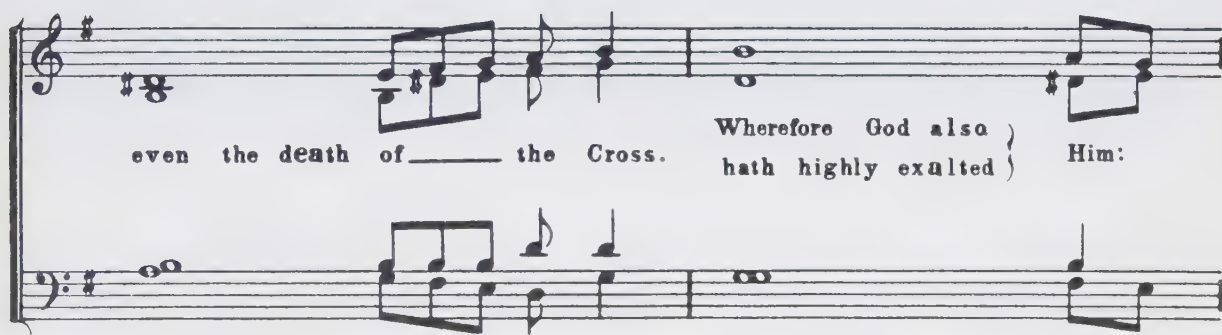
73

INTROIT The same as for TUESDAY IN HOLY WEEK

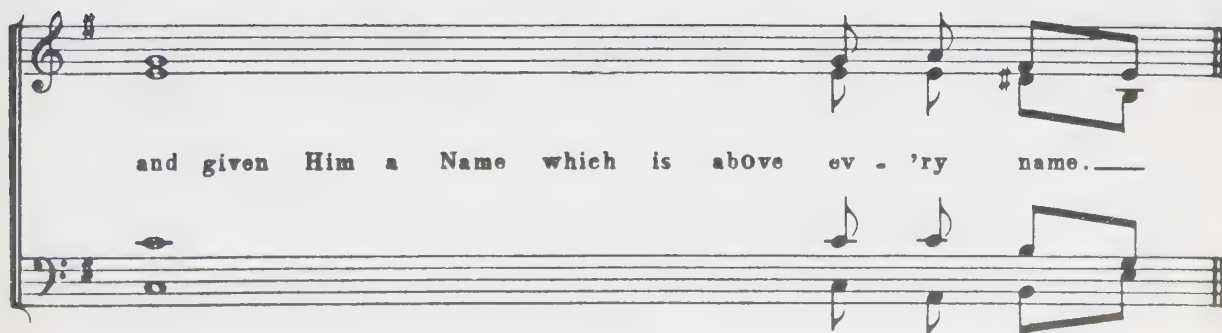
GRADUAL



Christ hath humbled Himself, and become obedient unto death:



even the death of _____ the Cross. Wherefore God also }
hath highly exalted } Him:



and given Him a Name which is above ev - 'ry name. —

Good Friday

INTROIT The same as for TUESDAY IN HOLY WEEK; or this:

INTROIT

SOLO (Soprano or Tenor)

p

Sure - ly He hath borne our griefs and car - ried our sor - rows:

rit.

He was wound - ed for our trans - gres - sions, He was bruised for our in -

- i - qui - ties. All we like sheep have gone a - stray: and the Lord hath laid on

Him the in - i - qui - ty of us all.

CHORUS

p

Hear my prayer, my prayer, O Lord: and let my cry come unto Thee.

p

and let my cry come unto Thee.

GLORIA PATRI, (See ASH WEDNESDAY, page 45, or Common Service Book, page 11)

GRADUAL

He was wounded for our transgressions, He was bruised for our iniquities:

the chastisement of our peace was upon Him; and with His stripes we are healed.

He shall see of the travail of His soul; and shall be satisfied.

Easter Day

INTROIT, No. I.

SOLO (Soprano or Tenor)

When I a - wake, I am still — with Thee.

Hal - - - le - lu - - jah: Thou hast

laid Thine hand up - on me. Hal - - - le -

- lu - jah. Such know - ledge is too won - der - ful for me:

p

p

The musical score is written for a solo voice (Soprano or Tenor) and piano accompaniment. It is in the key of D major (indicated by two sharps) and 3/4 time. The score consists of four systems of music. The first system begins with a forte (*f*) dynamic. The second system continues the melody. The third system includes a piano (*p*) dynamic marking. The fourth system concludes with a piano (*p*) dynamic marking. The piano accompaniment features a steady bass line and chords that support the vocal melody.

— it is — high, I can - not at - tain un - to it. Hal - le -

- lu - jah, Hal - le - lu - jah. CHORUS
O Lord, Thou hast

search - ed me, and known — me: Thou know - est my down -

- sit - ting and mine — up - ris - ing.

GLORIA PATRI (Or use Chant in Common Service Book, page 10)

Glory be to the Father, and to the Son: and to the Ho - ly Ghost:
As it was in the
beginning, is now, and ev - er shall be: world with - out end A - men.

Easter Day

INTROIT, N° II.

SOLO (Soprano or Tenor)

He is ris - - - en. Hal - le - lu - jah:

Why seek ye the Liv - ing a - mong the dead? Hal - le - lu -

- jah. Re - mem - ber how He spake un - to you, Hal - le - lu -

- jah: the Son of Man must be cru - ci - fied, and the third day

The score is written for a solo voice (Soprano or Tenor) and piano accompaniment. It consists of four systems of music. The first system shows the vocal entry with a piano accompaniment featuring a triplet of eighth notes in the right hand and a single eighth note in the left hand, marked with a forte (f) dynamic. The second system continues the vocal line with piano (p) and mezzo-forte (mf) dynamics, and the piano accompaniment with piano (p) and mezzo-forte (mf) dynamics. The third system features a decrescendo (dim.) in both the vocal and piano parts. The fourth system concludes the phrase with the vocal line and piano accompaniment.

rise a - gain. Hal - le - lu - jah. Hal - le - lu - - jah.

Organ

CHORUS
Unison

Thou crown - - edst Him with glo - ry and hon - or: Thou

Harmony

mad - est Him to have do - min - ion o - ver the

o - - ver the

works, — the works — of — Thy hands.

works

GRADUAL

May be sung unaccompanied

f This is the day which the Lord hath made: we will re .

- joice — and be glad — in it. O give thanks un - to the

Lord for He is good: for His mer - cy en - dur - eth for

ev - er. Hal - le - lu - jah. Hal - le - lu - jah

dim.

Christ — our Pass - o - ver is sac - ri - ficed for

dim.

cresc.

us. Let us keep the feast with the un -

cresc.

- lea - ven'd bread of sin cer - i - ty and truth. —

Hal - - - le - lu - - - jah.

82 Quasi Modo Geniti. The First Sunday after Easter

INTROIT

SOLO (Soprano or Tenor)

As new - born babes: de - sire — the sin - cere —

milk of the Word. Hear, O my peo - ple, and I will

tes - ti - fy un - to thee: O Is - ra - el, if

thou — wilt heark - en, heark - en un - to Me.

Organ

CHORUS

f Sing — a — loud — un — to

God — our strength: make a joy — — ful

noise, — make a joy — — ful noise, —

un — to the God — of Ja — — — cob.

GRADUAL

Hal - le - lu - jah. Hal - le - lu - - jah. The angel of the Lord } hea - ven:
descended from)

and came and rolled back the stone from the door, and sat up - on it.

Hal - le - lu - - jah. After eight days when the } doors were shut,)

came Jesus and stood in the } midst of his dis - } - ci - ples : and saith unto them,

p Peace be un - to you. *slow* Hal - le - lu - - jah.

INTROIT

SOLO (Soprano or Tenor)

The earth is full of the goodness of the

Lord: by the Word of the Lord were the heavens made.

The musical score for the Introit consists of two systems. Each system has a solo voice part (Soprano or Tenor) and a piano accompaniment. The solo part begins with a melodic line in G major, 4/4 time, marked *mf*. The piano accompaniment starts with a chordal texture in the right hand and a more active line in the left hand, also marked *mf*. The lyrics are: "The earth is full of the goodness of the Lord: by the Word of the Lord were the heavens made."

CHORUS

Re - joice in the Lord, — O — ye right - eous: for

praise is com - e - ly for the up - - right.

The musical score for the Chorus consists of two systems. Each system has a chorus part and a piano accompaniment. The chorus part begins with a melodic line in G major, 4/4 time, marked *f*. The piano accompaniment starts with a chordal texture in the right hand and a more active line in the left hand, also marked *f*. The lyrics are: "Re - joice in the Lord, — O — ye right - eous: for praise is com - e - ly for the up - - right."

GRADUAL

Hal - le - lu - jah. Hal - le - lu - jah.

Then was the Lord Jesus known of His disciples: in
the breaking of } bread,

Hal - le - lu - jah. I am the GOOD Shep-herd: and know my sheep,

slow
and am known of Mine. Hal - le - lu - jah.

Jubilate. The Third Sunday after Easter 87

INTROIT

SOLO (Soprano or Tenor)

Make a joy - ful noise un - to God, _____

all ye _____ lands: _____ sing forth the

hon - or of His Name; make His praise _____ glo - ri - ous.

CHORUS

mf Unison

Say un - to God, How ter - ri - ble art

Organ. *mf*

Harmony

Thou, art Thou, in Thy works: — through the

great - ness of Thy power shall Thine en - e - mies sub -

- mit them - selves, sub - mit them - selves — un - - to Thee.

GRADUAL

Hal - le - lu - jah. Hal - le - lu - jah.

The Lord hath sent redemption
unto His } peo-ple. Hal - le - lu - jah.

It behooved Christ to suffer, and to rise from the dead:

slow
and thus to enter into His glo-ry. Hal - le - lu - jah.

Cantate. The Fourth Sunday after Easter

INTROIT

SOLO Soprano or Tenor

mf

O sing un - to the Lord a new —

mf

song: for He hath done mar - vel - lous things. —

— The Lord hath made known His sal - va -

- tion: His right - eous - ness hath He op - en - ly

The musical score is written for a solo voice (Soprano or Tenor) and piano accompaniment. The key signature is D major (two sharps) and the time signature is 3/4. The tempo/mood is marked *mf* (mezzo-forte). The lyrics are: "O sing un - to the Lord a new — song: for He hath done mar - vel - lous things. — The Lord hath made known His sal - va - - tion: His right - eous - ness hath He op - en - ly". The piano part consists of chords and single notes in the right and left hands.

showed in the sight _____ of the hea - - then.

CHORUS

mf His right _____ hand, and His ho - ly

arm: hath got - ten Him the vic - to - ry.

GRADUAL

Hal - le - lu - jah. Hal - le - lu - - - jah.

The right hand of the Lord is ex- -alt-ed: The right hand of the Lord doeth } val- iant- ly.

Hal - - le - - lu - - - jah. Christ,

being raised from the dead, di-eth no more: death hath no more do -

- min - ion o - ver Him. Hal - le - lu - - - jah.

Rogate. The Fifth Sunday after Easter 93

INTROIT

SOLO (Soprano or Tenor)

Quasi Recit:

mf

With the voice of sing-ing de-clare ye, and tell this:

mf

ut-ter it e-ven to the end of the earth. Hal-le-lu-

p

-jah. The Lord hath re-deem-ed His ser-vant, His ser-vant

p

Ja-cob: Hal-le-lu-jah. Hal-le-lu-jah.

CHORUS

Organ

Make a joy - ful noise un - to

God, all ye lands:

sing forth the hon - or of His Name; make His

praise glo - ri - ous.

GRADUAL

Hal - le - lu - jah. Hal - le - lu - jah. It behooved Christ to suffer,

and to rise from the dead: and thus to enter into His glo - ry.

Hal - le - lu - jah. I came forth from the Father,

and am come into the world: again I leave the world,

and go to the Fa - ther. Hal - le - lu - jah.

The Ascension of Our Lord

INTROIT

SOLO (Soprano or Tenor)

mf

Ye men of Gal-i-lee, why stand ye gaz-ing, gaz-ing

mf

up in-to heav'n? Hal - - - le - lu - - - jah. This same

f *dim.*

f *dim.*

Je-sus which is ta-ken up from you in-to heav'n, shall so come in like

manner as ye have seen Him go in-to heav'n: Hal-le - lu-jah. Hal-le - lu - - jah.

f

CHORUS

Harmony
FULL

O clap your hands, all ye people, O clap—your

Ped.

hands, — all— ye peo - ple: shout un - to God,—

shout un - to God with the voice, the voice of tri - - mph.

GLORIA PATRI

Glory be to the Father, and to the Son, and to the Ho - ly Ghost:
As it was in the beginning, is now, and ev - er shall be, world with - out end. A - men.

GRADUAL

Hal - le - lu - jah. Hal - le - lu - - jah. God is gone up with a shout!

the Lord with the sound of a trump-et. Hal - le - lu - jah.

Thou hast ascended on high: Thou hast led captivity cap-tive.

slow
Hal - - le - lu - - - jah.

Exaudi. The Sunday after the Ascension 99

INTROIT

SOLO (Soprano or Tenor)

mf

Hear, — O Lord, when I cry with my voice :

mf

dim.

Hal - le - lu - jah. When Thou saidst,

dim.

seek ye My face : my heart said un - to Thee,

rit. e dim.

Thy face, Lord, will I seek. Hide not Thy face from me :

rit. e dim.

a tempo

Hal - le - lu - jah. Hal - le - lu - jah.

a tempo

Organ

CHORUS

f The Lord is my Light, — and

f

my — Sal - va - tion: whom, —

whom, — whom — shall I fear?

8

GRADUAL

Hal - le - lu - jah. Hal - le - lu - jah. God reigneth over the hea - then:

God sitteth upon the throne of His ho - li - ness. Hal - le - lu - jah.

I will not leave you com - fort - less: I go, and I will come again to you,

and your heart shall re - joice. Hal - le - lu - jah.

slow

INTROIT

SOLO (Soprano or Tenor)

mf Recit.



The Spirit of the Lord filleth the world: Hal - le - lu - jah.



Let the right-eous be glad; let them re - joice be - fore God:



yea, let them ex - ceed - ing - ly re - joice.

Hal - le - lu - jah. Hal - le - lu - jah. Organ CHORUS

Let

God a - rise;— let His en - e - mies be scat - ter - ed:

Let them al - so that hate Him flee— be - fore Him, flee be -

Let them al - so that hate Him flee be - flee be -

Let them al - so that

— fore Him, — fore Him, flee — be - fore Him.

hate Him flee,

GRADUAL

Hal - le - lu - jah. Hal - le - lu - jah. Thou sendest forth Thy Spirit,

They are cre - at - ed: and Thou renewest the face of the earth.

Hal - le - lu - jah. Come, Holy Spirit, fill the hearts of the faith-ful:

and kindle in them the fire of Thy love. Hal - le - lu - jah.

SOLO (Soprano or Tenor) INTROIT

p

I know Whom I have be-liev-ed: and am per-suad-ed that He is

a-ble to keep that which I have com-mitt-ed un-to Him a-

-gainst that day. *p* There is laid up for me— a crown of

right-eous-ness: which the Lord, The right-eous Judge, shall give— me.

CHORUS

p

O Lord, Thou hast search - ed me, hast search - ed me and

p

known me: Thou know - est my down - sit - ting — and

mine — up ris - - - ing.

GLORIA PATRI (Or use Cnant in Common Service Book, page 10)

Glory be to the Father, and to the Son, and to the Ho - ly Ghost.
As it was in the beginning, is now, and ev - er shall be world with - out end. A - men.

GRADUAL

Their sound went forth }
 through all the } earth: and their words to }
 the end of the } world.

The heavens declare the }
 glory of } God: and the firmament }
 showeth His } han-di-work.

Hal - le - lu - jah. Hal - le - lu - jah.

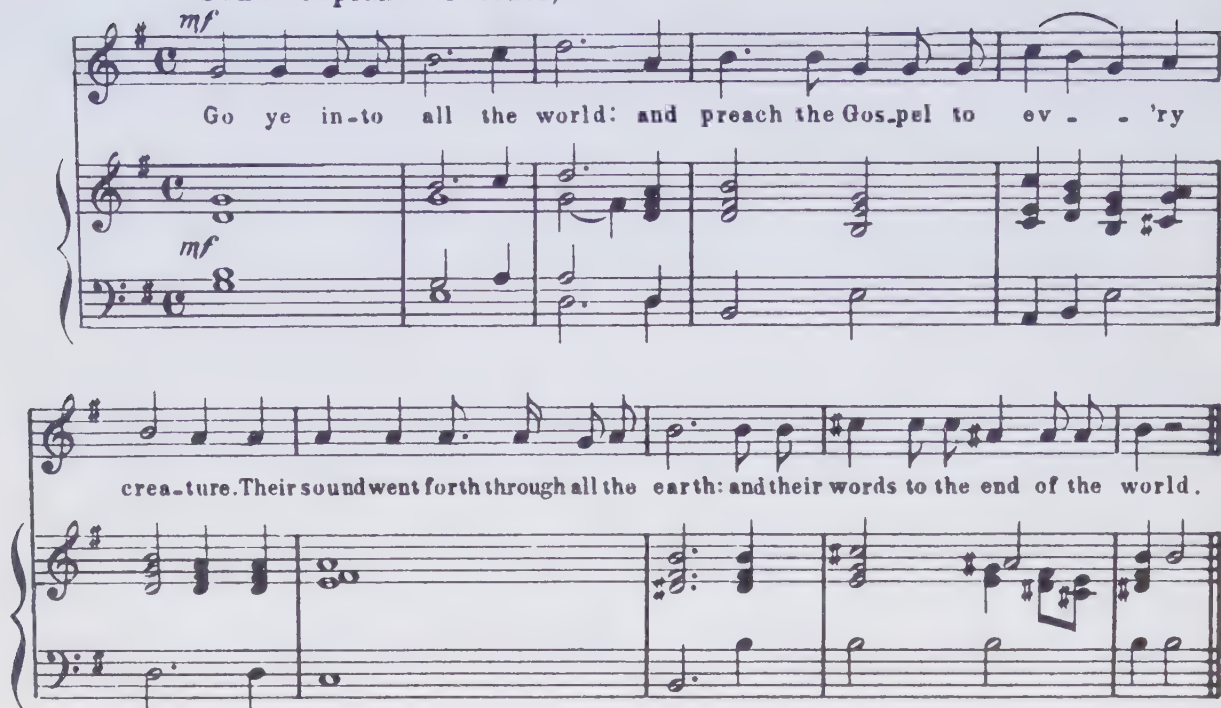
I have chosen you }
 out of the } world: that ye should go and bring }
 forth fruit }

and that your fruit should re-main. Hal - le - lu - jah.

Evangelists' Days

INTROIT

SOLO (Soprano or Tenor)



mf Go ye in-to all the world: and preach the Gos-pel to ev - - 'ry

mf crea-ture. Their sound went forth through all the earth: and their words to the end of the world.

CHORUS



p Thy Word is a lamp — un - to my feet: and a

p light un - to my path, — a light un - to my path.

GLORIA PATRI, (See APOSTLES' DAYS, page 106, or Common Service Book, page 10)

GRADUAL The same as for APOSTLES' DAYS (page 107)

St. Thomas, Apostle

December 21

INTROIT & GRADUAL The same as for APOSTLES' DAYS (page 105)

St. Stephen, Martyr

109

December 26

INTROIT

SOLO (Soprano or Tenor)

mf

Prin - ces al - so did sit and speak a - gainst me: The

wick - ed have wait - ed for me to des - troy me.

Help me, O Lord — God, help me, O Lord — God: for

I — have kept — Thy tes - ti - mon - ies.

CHORUS

mf

Bless - ed are the un - de - fil - ed in the

Organ *mf*

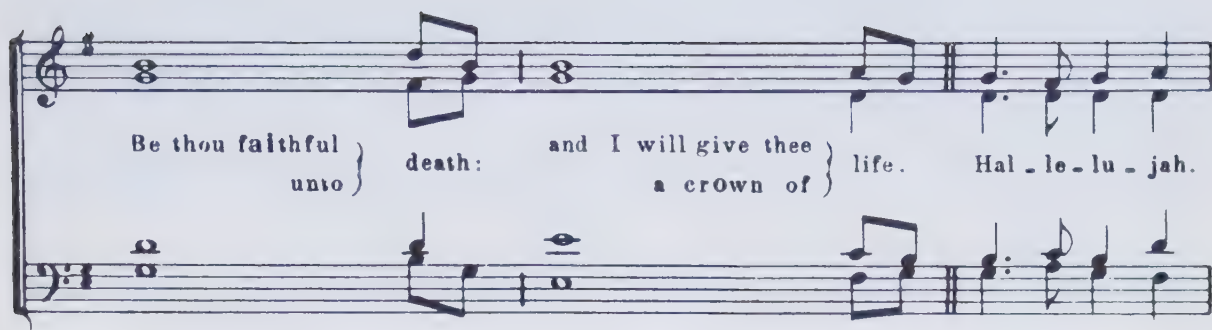
way: who walk in the law of the Lord, who

walk in the law of the Lord.

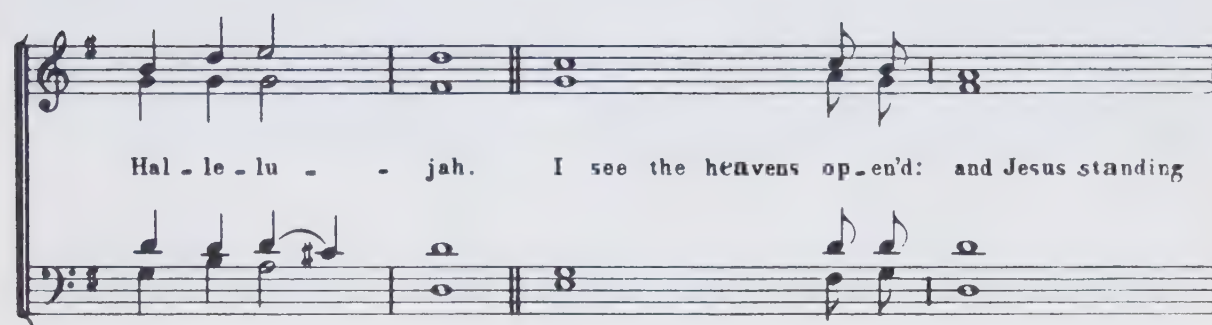
GLORIA PATRI, (See APOSTLES' DAYS, page 106, or Common Service Book, page 10)

GRADUAL

Blessed are they who are persecuted
for righteousness' sake: for theirs is the
Kingdom of Hea - ven.



Be thou faithful } death: and I will give thee } life. Hal-le-lu-jah.
unto } a crown of }



Hal-le-lu - - jah. I see the heavens op-en'd: and Jesus standing



slow
at the Right Hand of God. Hal - - le - lu - - jah.

St. John, Apostle, Evangelist

December 27

INTROIT & GRADUAL The same as for APOSTLES' DAYS (page 105)

The Conversion of St. Paul

January 25

INTROIT & GRADUAL The same as for APOSTLES' DAYS (page 105)

The Presentation of our Lord

February 2

INTROIT

SOLO (Soprano or Tenor)

mf

We have thought of Thy lov-ing-kind-ness, O God: in the

midst_____ of Thy Tem-ple. Ac-cord-ing to Thy Name, O

God, _____ so is Thy praise un-to the ends of the

earth: Thy right - - hand is full _ of right-eous-ness.

CHORUS

Great is the Lord, and great - ly to be prais - ed: in the

cit - y of our God, in the moun - tain of His ho - li - ness.

GLORIA PATRI (Or use Chant in Common Service Book, page 10)

Glory be to the Father, and to the Son: and to the Ho - ly Ghost:
As it was in the
beginning, is now, and ev - er shall be: world with - out end. A - men.

St. Matthias, Apostle

February 24

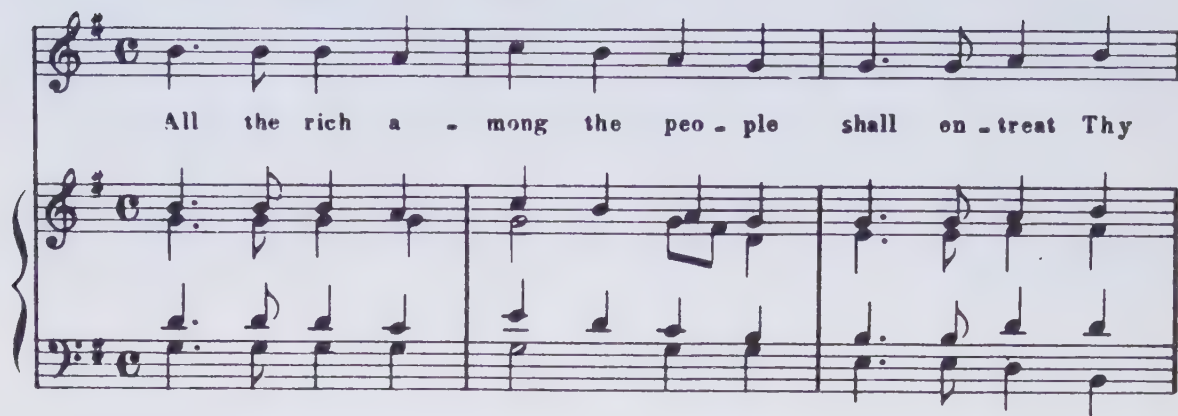
INTROIT & GRADUAL The same as for APOSTLES' DAYS (page 105)

The Annunciation

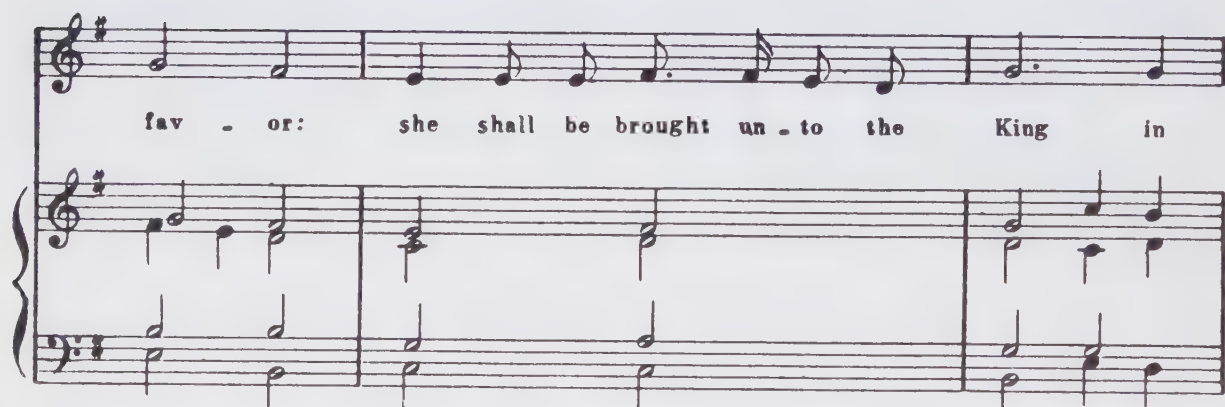
March 25

INTROIT

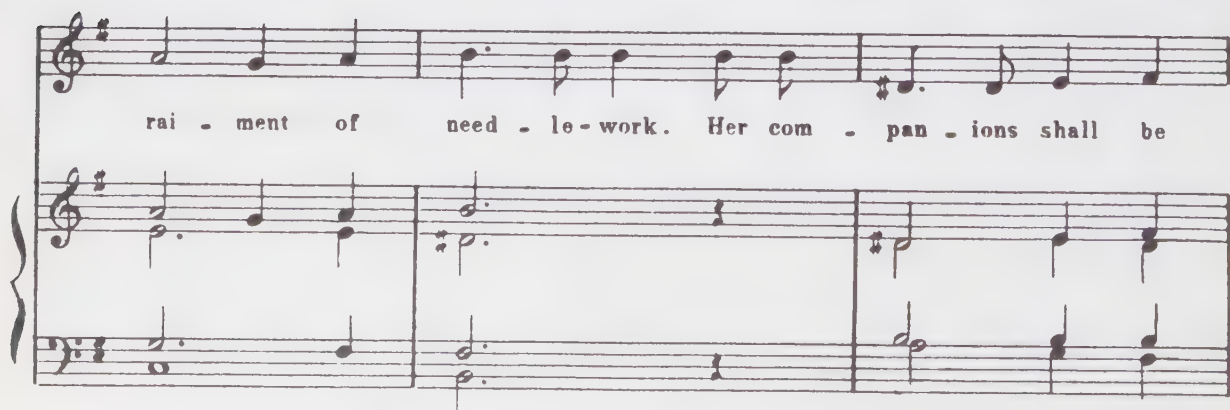
SOLO (Soprano or Tenor)



All the rich a - mong the peo - ple shall en - treat Thy



fav - or: she shall be brought un - to the King in



rai - ment of need - le - work. Her com - pan - ions shall be

brought un - to Thee: with glad - ness and re - joic - - ing, with

glad - ness and re - joic - - ing.

CHORUS

My heart is in -

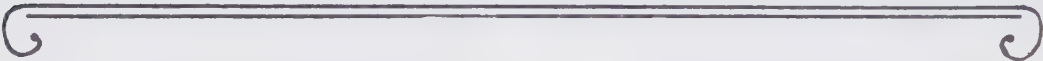
- dit - ing a good _____ mat - ter: I speak of the

things which I have made _____ touch - ing the King.

GLORIA PATRI (Or use Chant in Common Service Book, page 10)

Glory be to the Father, and to the Son: and to the Ho - ly Ghost:
As it was in the
beginning, is now, and ev - er shall be: world with - out end. A - men.

The image shows a musical score for the Gloria Patri. It consists of two staves, a treble staff on top and a bass staff on the bottom. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a simple, hymn-like style with many whole and half notes. There are several rests marked with the number '8'. The lyrics are printed below the staves, aligned with the notes.



St. Mark, Evangelist

April 25

INTROIT The same as for EVANGELISTS' DAYS (page 108)

GRADUAL The same as for APOSTLES' DAYS (page 107)

St. Philip and St. James, Apostles

May 1

INTROIT & GRADUAL The same as for APOSTLES' DAYS (page 105)

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